THE FIRMAMENT

ARTHUR DREWS

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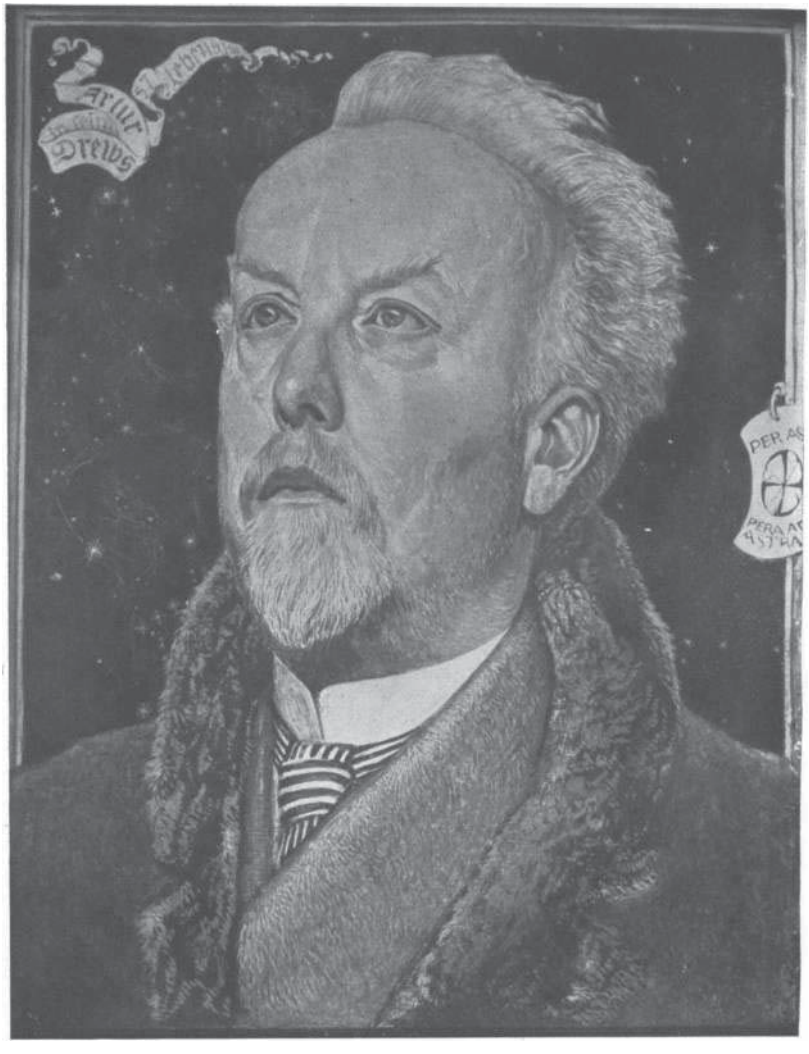
IN THE POETRY AND RELIGION OF THE ANCIENT PEOPLES AND CHRISTIANITY

AN INTRODUCTION TO
ASTRAL MYTHOLOGY

MY DEAR WIFE


Arthur
Drews

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FOREWORD

The present work has been written in response to many external suggestions. The astral part of my book on "The Gospel of Mark as a Testimony against the Historicity of Jesus" (1921) seems to cause more difficulties for many readers than I thought I was allowed to assume. It has turned out that most people not only lack the simplest knowledge of the starry heavens, but that even numerous scholars completely lack the insight into the significance that the science of the stars had for the ancients. The relevant works of the Assyriologists WINCKLER J EREMIAS JENSEN and others hardly seem to have made any significant impression in this respect; and even the excellent "Sphaera" by the Heidelberg philologist BOLL (1903) and his work "Aus der Offenbarung Johannis. Hellenistische Studien zum Weltbild der Apokalypse" (1914), not to mention STUCKEN'S "Astralmythen" (1890-1897) and MOROSOW'S "Offenbarung Johannis" (1912), do not seem to have awakened a deeper interest in the astral mythological ideas of the ancients. DUPUIS' fundamental work "L'origine de tous les Cultes", which appeared in 1794 in a twelve-volume octavo edition as well as in three quarto volumes with an atlas, one of the greatest products of ingenious inspiration and unwavering scholarship, from which the entire subsequent period has borrowed its most important relevant knowledge, albeit mostly without citing its source, is still a closed book to those of today. As the battle over the "Christ myth" has shown, it is often passionately condemned, but almost only by those who have never had it in their hands. In the end, this is not surprising, as there are probably only a few copies in circulation in Germany. Although an excerpt from his great

work, prepared by DUPUIS himself and published in 1798, was published in 1910 under the title "Ursprung der Gottesverehrung" (Origin of the Worship of God) in a German translation by FRIEDRICH STREISSLER (Fritz Eckardts Verlag, Leipzig), it is virtually incomprehensible to most people due to the lack of an explanation of the astronomical prerequisites of astral mythology and the necessary constellations and is not remotely suitable for giving an idea of the essence of this way of thinking. It is therefore not surprising that astral mythological explanations are met with strong prejudice and often derisive rejection in both lay and scholarly circles, as if they were mere arbitrary fantasy on the part of those who deal with this subject. Even the attempt to explain the Gospels from an astral point of view seems like a joke to most people today, and it is already a lot if the Marburg theologian BULTMANN in his review of my Mark's Gospel in the Literaturblatt of the Frankfurter Zeitung of October 12, 1921, at least concedes the possibility of the existence of astral mythological aspects in the Gospels.

The following is an attempt to provide an introduction to astral mythology, summarizing the most important aspects of this field and, above all, to develop an understanding of the subject matter by explaining its astronomical prerequisites. These are not all new things. Much of what is presented here has already been found by DUPUIS and has been developed and substantiated in his aforementioned work. There one may also look up the evidence from ancient literature in detail, most of which is not cited here in order not to swell the book unnecessarily and to deter those who are not experts from reading it. Today's reader essentially only has to correct and supplement, and this has been done by me above all in the explanations about Gilgamesh, Samson, Mithra, Germanic mythology and the Gospels. I hope that my

explanations in the book on the Gospel of Mark will meet with less resistance and find greater understanding if one has previously familiarized oneself to some extent with the subject matter developed here.

Anyone practicing astral mythology absolutely needs a globe. I myself have used the celestial globe from the ERNST SCHOTTE geographical-artistic institute in Berlin. It depicts the constellations as they appear to a standing observer, i.e. when looking at the globe, but not as they appear when looking at the celestial vault from the *inside*. In order to perceive them as such, one must therefore first reverse the images in one's mind or look at them as if in a mirror. The figures in question, with the exception of that of Cepheus, which is taken from the Atlas Farnese, are drawn from the aforementioned globe. However, such a globe is by no means directly usable for astral mythological investigations. It is calculated for the present and is therefore adjusted to the so-called "Piscean Age" in which we live, i.e. its vernal equinox lies in Pisces. The astral myths, however, are set in the ages of Aries, Taurus and Gemini. The globe must therefore first be prepared for astral mythological observation by dividing the circle described by the celestial and terrestrial axis around the "north pole of the ecliptic", which is finely dotted on the globes, into twelve equal parts and dividing the celestial axis in each case by one of the partial points. However, you only need to pierce the first three partial points in the immediate vicinity of the North Pole of the equator (in the direction of the Great Bear) for the three ages mentioned, as well as draw the relevant equator around the globe, and you will be able to set the sky to any time several thousand years ago. On the enclosed tables, the vernal equinox is set in Aries. For the other ages, the positions of the stars shift by a little, but this could not be taken into account here. It should also be

expressly noted that the accompanying drawings make no claim to astronomical accuracy. They are only intended to serve as illustrations for those who do not have a celestial globe at their disposal and to give them an approximate idea of the starry sky. A globe is in any case indispensable for a more precise verification of the assertions made here, and I cannot grant anyone the right to pass scientific judgment on what has been presented who does not know DUPUIS, has possibly never looked at a celestial globe more closely and has no idea of the starry sky.

KARLSRUHE, January 1922

ARTHUR DREWS

THE NATURE OF ASTRAL MYTHOLOGY

THE ASTRONOMICAL CONDITIONS

It is a frequently recurring phrase in ancient myths that a certain person or object was "placed among the stars" by the gods. Wherever we encounter this expression, we can be sure that we are dealing with *a star or astral myth*, i.e. a myth that is derived from the sight of the heavens and the positions of the stars in relation to each other. *Astral mythology* is the study of such myths and the tracing back of mythical events to the starry sky.

Stargazing has been practiced by various peoples since very early times. Even the hunters and shepherds of prehistoric times were compelled to make such observations. Above all, however, agriculture and shipping required a more precise knowledge of the starry sky, not to mention the religious reasons which had to direct people's attention to the stars at an early stage. An orderly coexistence of people is inconceivable without fixed time determinations; but these could only be derived from the sight of celestial phenomena. The cult made it necessary to determine the sacred times. The periodic return of individual significant days had to be calculated in advance, time had to be divided into certain periods, and above all the course of the stars and their position in relation to each other had to be observed and memorized in order to read the will of the gods from them. The oldest science of mankind *was calendar science,* the oldest sages were the *priests*. They were both *astronomers* and *astrologers.*

Even today, the sight of the starry sky in the silent night triggers a feeling of sublimity in every receptive human being and inspires the imagination to dream of a wondrous life that

takes place above in those unreachable worlds. With how much more vivid feelings will prehistoric man have looked up to those worlds and related them to his own inner experiences! To him, who was so much closer to nature than we are, who sensed a soul related to himself in every object, the starry sky was not a dead object of theoretical observation, but a world full of mysterious, inexhaustible life. The fate of mankind, both good and bad, was to depend on the stars, as it did on nature. Consequently, they themselves had to be good or evil powers, *acting personalities*, as it were, which, in the way they influenced each other and the earth, had a peculiar destiny were reflected. The imagination involuntarily transformed the events in the starry sky into human occurrences and continued the thread of the phenomena presented in the direction of ordinary earthly events. This is how astral myths came into being, enlivening the sober observation of the stars and bringing their results closer to the human mind.

Anyone who knows how to interpret these myths and trace them back to their origin in the heavens will gain a deep insight into the soul of prehistoric and protohistoric man. But the key to this has been lost to modern man. Even those who have expressly made the study of ancient myths their life's work usually know next to nothing about them, because we have lost our knowledge of the starry sky and the points of view according to which those people used to spin their myths out of the constellations, the positions of the stars in relation to each other.

If we want to learn to understand this art of astrology in the sense of the ancients, we must first familiarize ourselves with the basic principles of astral mythology. To do this, however, we must recall certain facts from general celestial science. To many of us who have never studied the

starry heavens in detail, these will appear as something new. To the ancients, however, who were accustomed to living in nature and who, like the southern peoples, had a completely different starry sky at their disposal than we do, they were quite familiar and taken for granted. After all, they did not yet possess any real science in our sense as an unbiased observation of the facts of experience, since all their knowledge was somehow religiously emphasized, priestly wisdom, and all too often it was not sober reason but poetic fantasy that took the place of experience for them. For them, experience was essentially religious experience, and this pointed them above all to heaven, the abode of the gods, who regulated the times from here by means of the course of the stars, exercised their dominion over the entire universe through immutable, eternal laws and made themselves known in a mysterious way in the sublime phenomena, expressing their essence in them, which man perceived in the stillness of the night above his head. Heaven was the great book of revelations that was opened every evening before the eyes of mortals. To those who knew how to read this book, all the mysteries of existence were revealed. No wonder that not only the interpretation of the stars or astrology was brought into a scientific system by the knowledgeable; the art of translating the events in the starry sky into certain myths, astral mythology, also acquired a kind of scientific character under priestly influence and had an early stimulating effect on the poetic imagination of the individual.

So what did man see in the sky when he let his thoughts wander into those mysterious distances? First of all, it was the two great celestial lights that drew his attention. The *sun* and *moon* are the most important celestial bodies of all. Through their apparent movement from east to west across the half of the celestial sphere visible to us, they create the difference

between *day* and *night*. The moon determines the further division of time through its change of form. Today it shines as a full round disk in the sky. The sun rises and sets seven times, seven days, one week, pass and only half of the moon is visible. After a further seven days, it disappears completely, only to reappear as a new crescent after three days, increases by half after three times seven days and reappears in its full form in the sky after another seven days. This results in the period of one month.

The daily apparent movement of these two celestial lights from east to west goes hand in hand with another opposite movement from west to east. In an oblique direction, the moon and sun rise to a highest point in the sky and then descend again without crossing two parallel lines, which are called the northern and southern *tropics*. The difference in the *seasons* is based on this.

If you imagine a line drawn around the celestial sphere in the middle between the two tropics, it divides the sphere into two equal halves, an upper and a lower one. It is therefore called the *equator*. If the sun moves around the equator during its daily orbit around the sky, the time of its presence in the sky is exactly the same as the time of its absence, or days and nights are the same length. If it travels above the equator, the days are longer than the nights due to the greater angle at which its rays now fall on the earth, the longest being when the sun has reached the highest point of its orbit, at which point it turns downwards again. This is the bright, warm, good season. Under the warming rays of the sun, the sprouts burst forth, nature revives, the earth is resplendent in the splendor of summer. As the sun sinks below the equator and its rays hit the earth at an increasingly oblique angle, its rays are extinguished.

The days become shorter, the earth stops growing, the light of day fades, winter, the cold, dark, evil season, spreads its white shroud over slumbering nature and freezes plant growth until the sun has reached the lowest point of its path and from now on rises again (Fig. i).

Twice, then, in its apparent revolution round the earth from west to east, or during one year, the sun traverses the equator, thereby establishing the equality of day and night and the change of seasons: the first time, when it comes up from the lower part of its orbit, in the so-called vernal equinox; the second time, when it descends from the upper part, in the autumnal equinox. The second time, when it descends from the upper part of its orbit, in the *autumnal equinox*. In the middle between the two are the *turning points* in the tropics, the *summer solstice* being the highest and the *winter solstice* the lowest point of the sun's orbit.

In the same time during which the sun moves once around the earth from west to east, sometimes rising, sometimes sinking, sometimes approaching us, sometimes seeming to move away from us, the moon, as a result of its approach to the sun, with which it meets twelve times during a year, performs the described change of form twelve times. It decreases twelve times and increases twelve times as a result of its distance from it; in this way it divides the year into twelve months. The meeting of the sun and moon is called the conjunction or connection of the two. Originally, for the sake of greater convenience, the month was counted as thirty days. This resulted in 360 days for the year. However, since the year actually has 365 or 365 days, the 5 or 5 1/2 days were regarded as "surplus", so-called *epagomena,* and were inserted between the end of the old and the beginning of the new year. The solar year is based on this. However, it was also possible to count by month, alternating between 30 and

29 days. Then you got the so-called lunar year. Such a lunar year had 354 days, and then the number of additional days was 1 or 12 to compensate for the difference to the solar year. The main concern of the priests when drawing up the calendar was to harmonize these different counts and to arrange the respective calculations by inserting leap days, leap months and leap years in such a way that the beginning of the year always fell at the same position of the sun and the beginning of the month at the same phase of the moon.

In addition to the sun and the moon, the ancients counted five other *planets* or variable stars, namely *Venus, Mercury, Mars, Jupiter* and *Saturn*. Their orbital period around the celestial sphere is a very variable one and their different distances from the earth were deduced according to the difference in their orbital periods. This gave rise to the idea of a series of seven concentric circles or spheres, which were superimposed on each other in steps and whose distance from each other was determined by the orbital period of the wandering stars. The Moon was imagined at the lowest level, with Venus, Mercury, the Sun, Mars, Jupiter and Saturn above it. Above all of them, however, the fixed star heaven, Uranus, the oldest and highest heavenly power, the *"kingdom of heaven"* in the narrower sense, was allowed to spread out.

All planets move within a strip or belt about 20 degrees wide, above which they never rise and below which they never sink. This strip intersects the equator at two opposite points, the vernal point and the autumnal point. In its center is the *solar orbit* or *ecliptic*, so called because all eclipses of the sun and moon take place along it. The strip itself, however, is marked in the sky by the fixed constellations that are located on it. It thus determines, as it were, the eternal boundaries for the distance of the planets from the orbit of the sun.

During its annual orbit around the earth, the moon is, as mentioned, twelve times full within this strip. It is therefore customary to divide the strip into twelve parts and to give each of these parts its own name by grouping the fixed stars on it into peculiar *images* or *signs*. If one begins the list at the point where the sun rose above the equator in ancient times, i.e. with the vernal equinox, these names are as follows: *Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius* and *Pisces*. Since these are all names of living beings, Greek zodia, the belt of planetary orbits is called *the zodiac* or *zodiacal circle,* and the corresponding fixed star groups are called *zodia* or *zodiacal pictures* (Fig. 2).

The *ram* seems to denote the month when the small cattle were driven out to pasture. In *Taurus*, the sun unfolds its invigorating and warming power; it is the symbol of the fertility of nature, the desire to procreate, the impetuous urge and swelling of all instincts and at the same time points to the tilling of the field, which was carried out in its month. The *month of Gemini* is the month when sheep and goats are cast, and goats, as they are still visible today in connection with the image of the carter and emerged from the brightness of the daytime star when the sun entered Gemini, seem to have originally been associated with this month as well. The next month contains the longest days, but from now on they become shorter again, indicating the decline of the sun's power; this is expressed by the zodiacal sign of *Cancer*. This is followed by the month of the strongest heat, symbolized by the zodiac sign of *Leo,* in which the sun rises during July. The next month is the month of harvest maturity, when the reapers begin their work; its constellation is *Virgo with the ear of corn*. Then follows the zodiacal sign of *Libra* to express the balance of days and nights in

September.

As it passes through the constellations mentioned, the Sun moves along the upper (northern) part of its orbit. But now, in the autumn equinox (on September 21), it descends below the celestial equinox into the lower (southern) region. Nature ceases to develop its powers, growth stops, illnesses threaten the lives of humans and animals. This is indicated by the sign of the sinister and hostile *scorpion*. This is followed by the constellation of *Sagittarius,* on the celestial globes an arching centaur as a symbol of the hunt, which now begins. On December 21, the sun reaches the lowest point of its orbit and slowly begins to rise again. This seems to be indicated by the *ibex* climbing upwards, which is depicted on our globes as a strange hybrid creature, half goat, half fish, the so-called goat fish, corresponding to its Babylonian archetype, supposedly because in its month the dry and wet days fight with each other for dominance. The rainy days soon gain the upper hand. This is why the next zodiacal image is *Aquarius*, a young man pouring water from a vessel, or probably just an urn or a bucket. The following month is also still ruled by the celestial waters; its constellation is *Pisces*. It is the winter or rainy season, the dark half of the year. It ends with the sun's entry into Aries, with which the zodiac winds back into itself.

We can only speculate about the origin of the zodiac and the time of its creation. It certainly goes back to a very early time. At present, Babylon, where the science of the stars was most eagerly cultivated and whose culture exerted the greatest influence on the whole of antiquity, is regarded as the country of origin of the zodiac. The Taurus, Leo, Scorpio and Aquarius, or rather the Austral fish or the western of the two zodiacal fish, seem to be regarded as the oldest components. Taurus, a symbol of Marduk, the god of the spring sun, must have

developed much further back than at present and also occupied the space now occupied by Aries. When the zodiac was divided into twelve parts, Aries and the eastern zodiacal fish were then inserted between the western fish and Taurus. As a result, the rear part of Taurus was removed, so that today it only appears as half a bull and Pegasus, which is located close to Aries, is only depicted with its front part. It is assumed that this introduction of Aries took place at a time when the sun was at its vernal equinox in Taurus, i.e. near the star Aldebaran, which was around 3000 BC. Around this time, at the beginning of autumn, the sun was near the star Antares in Scorpio, which originally, as the Babylonian depiction of a Sagittarius with a scorpion's body indicates (Fig. 3), also encompassed the image of Sagittarius, and whose scissors were then formed by the present-day Libra. At that time the winter solstice took place in the Austral fish or the western zodiacal fish. It therefore denoted the rainy season and later merged with Aquarius to form the symbol of the water god Ea, who was therefore depicted as a double being, half man, half fish, with a water vessel (Fig. 4), while Leo symbolized the summer sun. Today's image of Virgo must also be a very old constellation. The Babylonians called its main star Spica (= ear) the "star of the grain standing in ears" and its name indicates the time of the harvest, which in Babylonia took place when the star rose after sunset or when it set before sunrise in the second half of our winter. In the twelvefold division of the zodiac, the goatfish was added to the southern half or lower (water) region of the zodiac in addition to Aries and the eastern zodiacal fish. It seems to have originated from a relationship between the winter and water sign of the Australian fish and the spring image of the goat (Capella), which is 90 degrees away from it. Furthermore, Scorpio was divided into Scorpius and the Scorpion's claws, which were later reinterpreted as the

"scales" when the autumnal equinox took place here, and Sagittarius was made into a special constellation, which was given the scorpion's claws as a bow and which was understood by the Greeks as a centaur, in memory of its former connection with an animal.[x]

The division of the zodiac into twelve signs is, as mentioned, determined by the moon. In each of these signs the moon is full once during its annual wandering around the earth. In each of them the sun also stands for a month, i.e. it rises in one of these signs during a month, moves around with it during the day and sets with it in the evening. This is why these signs are also called *lunar* or *solar houses, thrones^ stations, provinces* of the sun or moon. Now the circumference of the entire solar orbit is 360 degrees. Consequently, each of these houses will cover thirty degrees, and the sun will advance one degree further eastwards on the ecliptic each day until it enters the next sign at the end of a month.

But according to the conception of the ancients, the sun and the moon also had their own special "houses" and shared them with the other planets, which were regarded as being "at home" when they had arrived in this part of the zodiac on their journey around the earth. The two highest of the twelve celestial "houses" were assigned to the Sun and the Moon, the king and queen of the constellations, namely *Leo* to the *Sun and Cancer* to the *Moon*. The other planets, however, each occupied two houses: *Mercury*, because it is closest to the Sun, to *Gemini* and *Virgo; Venus,* the second closest, to *Taurus* and *Libra; Mars* to *Aries* and *Scorpio; Jupiter* to

[1] P. JENSEN: Ursprung und Geschichte des Tierkreises, in "Deutsche Revue" 1890.

Pisces and *Sagittarius; Saturn,* the furthest away, to *Capricorn* and *Aquarius*. This is the theory of the so-called "planetary houses", as we find it developed by MANILIUS, FIRMICUS MATERNUS, MACROBIUS and PORPHYRIUS.

In addition, the so-called *exaltations* or *exaltations* of the planets, a purely astrological term which is, however, indispensable for understanding the myths, were a further link that connected the planets with certain zodiacal images. The ancient astronomers understood this to mean those images of the zodiac in which the planets were to unfold their full power and exert the strongest influence on nature. In this sense, they allowed the *Sun* to be exalted in *Aries,* the *Moon* in *Taurus, Mercury in Virgo, Venus in Pisces, Mars* in *Capricorn, Jupiter* in *Cancer* and *Saturn* in *Libra*.

Furthermore, each of the twelve signs was assigned as the "residence" of one of the twelve Olympic or great gods, namely *Athena* as *Aries, Aphrodite* as Taurus, *Apollo* as Gemini, *Hermes* as Cancer, *Zeus* as Leo, *Demeter* as Virgo, *Hephaestus* as Libra, *Ares* as Scorpio, *Artemis* as Sagittarius, *Hestia* as Capricorn, *Hera* as Aquarius and *Poseidon* as Pisces. But the four *elements* were also assigned their own sign on the zodiac. For example, *fire was* associated with Aries, Leo and Sagittarius, *earth* with Taurus, Virgo and Capricorn, *air* with Gemini, Libra and Aquarius, and *water* with Cancer, Scorpio and Pisces.

Finally, each individual heavenly house was divided into three parts, each part to io degree. They were therefore also called *decans*, and thus 36 decans were obtained, each of which was thought to be subordinate to a special heavenly power or a divine ruler. *The doctrine of angels* and *demons* is based on this.

The images of the zodiac are not mere pictures, however,

but are regarded as living beings that are just waiting for their powers to unfold. This takes place under the influence of the sun. According to the ancients, when the sun enters a particular sign of the zodiac, this sign receives the power to exert the effects that correspond to the respective position of the sun. As already mentioned, Aries is the sign of the equinoxes. When the sun enters Aries, nature revives, the earth blossoms, and the misery of winter comes to an end. Instead of saying that the sun in the sign of Aries brings this about, it is therefore also said that Aries breaks the power of the winter darkness and awakens the earth to new life. While the sun was in Leo, its heat was most noticeable. That is why Leo itself was considered hot. In Egypt, the rising of the Nile began when the sun entered Leo. This was therefore caused by the lion and the lion's head was made into a gargoyle. If the sun lost its power when descending into the lower (wintry) region of the zodiac, this was attributed to the scorpion, which inflicted the fatal sting on the sun hero after he had conjured up destruction against himself through his union with Virgo. If the sun was in Capricorn, Aquarius or Pisces and the rainy season then prevailed, it was said that Capricorn would bring about the rainy season, Aquarius would pour out his bailer over the earth and Pisces would flood the lands with the heavenly waters, and so on. All of these constellations are thus the equivalent of the sun or moon within them and could therefore simply take their place. Conversely, with this close relationship between the sun and the signs of the zodiac, it could also be said that the sun took on their nature, transformed itself into them, as it were, and produced the corresponding natural phenomena in their form. The sun was an Aries or a Taurus in spring, a Leo in midsummer, a Scorpio or Sagittarius in the fall and became Capricorn, Aquarius or Pisces in the winter. The myths of the transformation of the gods into human and animal forms are

based on this.

Observation now showed that at the same time as the position of the sun in certain signs, the appearance of other fixed stars outside the zodiac was regularly linked to both sides of it, which seemed to have a mysterious closer relationship to those signs. These constellations were called *Paranatellonta, constellations accompanying* the signs of the zodiac. Their image was involuntarily linked to the corresponding signs of the zodiac. They therefore seemed to participate in their powers and likewise had a peculiar influence on the course of the world. However, they were noted all the more precisely because they corresponded to certain positions of the sun and the moon and they provided a means of determining the respective positions of these two. When the sun rose in Leo, the constellation of the great dog (Sirius) rose above the horizon at the same time and was therefore regarded as one of the causes of the strongest summer heat that set in. The dog was therefore supposed to bring the summer heat ("dog days"). In Egypt, the annual flooding of the Nile began around this time; it was therefore also said that the Dog Star caused this flooding. At the same time, Aquarius set as the sun rose. But Aquarius was the seat of the air. He was therefore regarded as a beneficent star and was praised for tempering the destructive heat of the Dog Day with refreshing winds.

In this way, the fixed constellations, which rise or set simultaneously with the sun inside and outside the zodiac, were allowed to relate to each other and to the sun and to develop their peculiar mode of action, stimulated as it were by the determining solar force.

But also those fixed constellations which occupied the highest or lowest point of their orbit, which were located in

the upper or lower *meridian,* i.e. on the imaginary connecting line between the two celestial poles, were included by the ancient astronomers in this structure of the simultaneous effects of the stars on each other. Through the mediation of the corresponding zodiacal constellations, they also took part in the phenomena caused by the constellations, as did the accompanying constellations associated with the signs of the zodiac. The rising and setting of all these constellations was observed, as well as their position in the upper or lower meridian at the rising or setting of the sun, and the various constellations were related to each other. They were all thought to interact with each other. They lent themselves their characteristics, determined each other in a friendly or hostile sense and thus became the bearers and causes of peculiar myths, so that the types of relationships they invoked were condensed into living forces and actions in the imagination of the ancients. When Scorpio rises in the autumn equinox, Taurus and Orion set on the opposite side of the sky. This is why Orion and the bull were said to have met their death through the sting of the scorpion. The carter stands in quadrature, i.e. at a distance of 90 degrees, to Pegasus. It rises when the latter culminates, and at the same time the celestial chariot or great bear is in the lower meridian (Plate V). This is where the carter got his name and, according to the imagination of the ancients, steers the celestial steed on the celestial chariot around the North Pole. In addition to this "great" chariot, the Babylonians also knew of a "small" chariot or chariot, which was seen in the bull and whose wheels formed the stars *β* and £, i.e. the horns of the bull[1].

The appearance of the rising and setting of the celestial bodies is given by the *horizon*, i.e. the circumference that delimits the sky from the eye of the observer in all directions

against the earth and thus determines the visible part of the celestial vault in contrast to the invisible. The nature of the visible sky depends on the inclination of the Earth's axis to the horizon. At the poles, the angle between the Earth's axis and the horizon is 90 degrees. Here the horizon coincides with the celestial equator, the celestial poles (North Pole and South Pole) coincide with the *zenith*, i.e. the point just above the observer's eye, and the *nadir,* the point just below us. As a result, the sky will always present the same view to an observer at the North Pole of our Earth. The visible part of the celestial vault will appear to rotate once in 24 hours around its axis, which is determined by the celestial pole. The same fixed stars will revolve around the apex of the observer in the same eternal orbit without rising or setting. During the six months in which the sun moves through the lower half of its orbit, it will be completely hidden from his view and then remain above the horizon in the same way for six months without rising and setting, i.e. without producing the alternation of day and night (Fig. 5).

With the distance from the pole, the celestial poles no longer coincide with the zenith and nadir, but the north pole of the celestial axis approaches the northern horizon by as many degrees as we move towards the equator or towards ever lower latitudes descend. The more southerly a place is situated, the smaller the angle at which the earth's axis is inclined to the horizon, the higher the sun rises in an oblique direction in the sky, the more the southern part of the celestial vault rises above the northern part, the greater the number of stars that rise above the horizon in the south and sink below it in the north. Thus Babylon, the mother of

[1] JEREMIAS: Handbuch der alt oriental. Spiritual Culture 1913, 128.

modern astronomy, and Alexandria, next to Babylon the main place for the origin of astral myths, lie on the 32nd degree of latitude, while the mean degree for Greece and Italy may be assumed to be the 40th degree, Berlin lies on the 52^2 degrees and the 60th degree passes through Christiania (Fig. 1).

If we look at the celestial vault from one of these more southerly locations, we will see a number of stars near the pole that do not set at all, but simply move around the pole, and their number increases the higher north we go. These are the so-called *circumpolar stars,* where only their position in the upper or lower meridian catches the eye. They include the Pole Star, the Great and Little Bear and the Polar Serpent or Sky Dragon. In the middle of the celestial vault, in the region of the glider, there is a strip of stars that are only visible for half of their orbit around the Earth, while the other half is below the horizon. Finally, between the north pole and the equator there is a row of stars that describe a smaller circle the closer they are to the pole, but of which a larger part of their orbit is visible. In the same way, the circles between the equator and the south pole also decrease as they approach this pole, except that their visible part becomes smaller and smaller until they finally contract to the south pole itself, which is not visible to us, but lies below the horizon, just opposite the north pole.

According to this, the entire fixed starry sky appears to rotate from east to west around the earth as its center in 24 hours. A star that rises above the eastern horizon at sunrise in the morning, reaches its highest point in the upper meridian or *culminates* at midday, dips below the western horizon at sunset in the evening, reaches the lower meridian or hypogeon at midnight and returns to its starting point in the morning. However, as the sun now also moves one degree

further east, new stars and other parts of constellations rise and set in the sky at the same time every hour of the night. This amounts to the difference between the rising and setting of the stars on each day is about 4 minutes. A star that passes through the upper meridian at midnight of the vernal equinox passes through the point of its culmination 4 minutes earlier on the following day, at the end of a month 'by two hours and at the end of three months by six hours, i.e. it has already set at midnight at the time of the summer solstice. The result is that the overall appearance of the fixed starry sky changes every three months and at the same hour, the autumn and winter skies present a completely different view than the sky in spring or summer. A word about the *Milky Way* should be added here. Just as the zodiac appears to be wavelike, the Milky Way also passes through the zodiac in the form of a wave, intersecting it at two points: between Taurus and Gemini and at Scorpius. Its wave crest extends from Scorpius over the lower zodiacal arc, its wave trough, to Gemini; its wave trough from the latter under the upper zodiacal arc, its wave crest, to Scorpius. It thus reaches its highest position in Gemini, where it arches from one end of the heavens to the other, its lowest in Scorpius, where, seen from Babylon, it lies like a ribbon on the horizon, only to rise again from there, and was regarded by the ancients in the most varied ways, sometimes as a serpent, sometimes as a body of water, a path, a tree, a mountain, etc. (Fig. 2 and Pl. IX).

THE AGE OF TAURUS

If we now think back to the time around 3000 BC, the boundaries of the seasons were then determined by the star *Aldebaran* in Taurus, *Regulus* in Leo, *Antares* in Scorpio and *Fomalhaut* in southern Pisces or Aquarius, i.e. the spring and autumn equinoxes were in Taurus and Scorpio at that time, the summer and winter solstices in Leo and Aquarius (Fig. 2 and 6). These four constellations were called the "royal constellations", a name that has remained with Regulus to this day. The Persians saw them as the four guardians who were entrusted with the supervision of the entire host of stars. The Jews saw them as the four chief angels who stood as "guides of the stars" in the four heavenly regions, or as the four "face angels" or "archangels" before the throne of God. Usually, however, the aforementioned main stars were regarded as the four *pillars* or *corners* of the world, as if the vault of heaven rested on them, as it were, or they were probably also explained as the hinges or *gates* of heaven, with each of which the year could be opened.

The prophet EZEKIEL describes them as the four cherubs pulling the chariot of the Most High: "The face of the first was that of a bull; the face of the second that of a man; the third had the face of a lion; and the fourth the face of an eagle" (Ez. i, 4). The IFagmin is in a peculiar position in relation to the four main stars of heaven: he *rises* with the bull and culminates with the lion. It thus seems to participate directly in their revolution and, pulled by them, to travel around the pole. From this, by an extension of this image, the idea has then arisen that heaven itself is the chariot of the Most High and moves around its axis on four wheels in the four cardinal directions in 24 hours, and this is apparently

also how EZEKIEL understands the matter when he brings the four cherubs into an essential connection with the four winged wheels of the heavenly chariot and only lets them go forward, i.e. in the same direction. The winged wheels are the symbols of the rotation of the celestial sphere with its 24 wing-like stripes of straight ascent. However, the sky is a throne chariot because *Cassiopeia*, in the middle of the four celestial animals mentioned above, is located in the immediate vicinity of the pole, the center of rotation of the celestial sphere, directly opposite the chariot, and in ancient times it was probably also regarded as the throne of the heavens.

According to EZEKIEL, the cherubs each have four wings, a symbol of time, which moves through the zodiac and is divided by it into four main times or seasons. The fact that the constellation of a bird is astrally related to each of the constellations mentioned seems to have contributed to this: thus the *swan* culminates with the rising of the *bull, the eagle* sets with that of the *lion*, while the lyre or *vulture* rises at the same time as the *scorpion*, and the rising of *Aquarius* is determined by the setting of the *raven,* its setting by that of the *swan*. At the same time, in the imagination, the four animals flow together with the *four winds* as a result of this, when it is said in EZEKIEL that they made a *mighty noise* with the *sound of* their wings, and the Ethiopian ENOCH (18:9t.) says: "I saw the four winds of the earth carrying the firmament of heaven. I saw the winds turning the heavens and the disk of the sun and all the stars swinging around." But we also encounter the same four figures in the so-called *Revelation of John*, except that here, corresponding to the four times six hours of the day, they are provided with six wings instead of four. Everywhere in this symbolism the constellation of the eagle has taken the place of the scorpion. The reason for this is that the autumn

sign of the scorpion is regarded as evil and ominous and, as a result, is represented by the (falling) eagle. The eagle or vulture was replaced by an eagle or vulture, which rose above the horizon at the same time as the eagle or vulture and could therefore stand in for the scorpion (Fig. 6).

The best known is the equation of the four signs of the corners of the world, gates or hinges of heaven with the *four evangelists* or their association with the latter: *Luke* the bull, *Mark* the lion, *John* the eagle, *Matthew* the man or angel, namely Aquarius. With their proclamations of salvation, the evangelists are supposed to support the structure of the divine world order, like "pillars", so to speak, and faith is supposed to turn on the "hinges" of the four gospels, just as these also represent the "gates" to the kingdom of heaven. Indeed, so close was the link between the Gospels and the corners of the world among the ancient Christians that only *four of* the large number of existing Gospels were expressly selected and included in the canon of sacred writings in order to come to an agreement with the astral world view. "There are," says the church father IRENAEUS, "four Gospels because there are four regions of the world and four main winds (which were localized in those regions). For since the Church is spread over the whole earth, it must also have four pillars to support it. God sits on a cherub, which has the form of the four different animals, and the four animals are the forms of our four evangelists." But the Talmud also says: "Four are the proud of the earth: the lion among the wild animals, the bull among the tame animals, the eagle among the birds, man above all. But God towers over the whole universe[1]."

The period during which the sun rose in Taurus at the equinox is known as the AGE OF TAURUS. IT lasted from around 4400 to 2000 BC (4383-2232 according to KUGLER).

Thus the astral symbols of the four evangelists refer to a period that is much older than Christianity, indeed even than the prophet EZEKIEL, namely to a period that lies at least 2000 years before the beginning of our era, but to which the astral scheme was still referred even when it had already lost its astronomical validity.

But this period has also left significant traces in the mythological memory of the peoples, namely in all those myths in which the *bull* plays a leading role. *The equation of the sun with a bull* is well known. Even the ancient Babylonians originally regarded their *Marduk*, the city god of Babylon, as a bull god or sun animal. His main heroic deed was the defeat of the great water serpent, the *Timaemat*, which had flooded the earth with its waves.

This refers to the setting of the *autumn serpent* over *Scorpio*, which brings the rain, at the rising of Taurus in the spring equinox. According to Babylonian belief, when the sun entered Scorpio, it moved into the dark or so-called *water region* of the sky, the lower arc of the zodiac, through which it passed during the winter (Table XI). The Milky Way then lay around the horizon in the morning like a snake biting its own tail. In Taurus, the first sign of spring, it again entered solid land or the *"earth" region* of the heavens: the rainy season was over, the celestial waters receded; the sun itself was now considered a bull, and the sun-animal *Marduk* became the renewer of nature by slaying the fierce winter dragon and bringing forth the fertile, good season.

The constellation of *Orion* belongs to Taurus. It sets at the

[1] *Chagiga fol. 13, 2; Shemoth rabba sect 23 f. 122,4; Shir rabba 3, 1; MidrashTillim 101, 19.*

same time as him and can therefore take his place. *Orion* thus appeared as the heavenly representative of *Marduk*. It is said that the god attacked the monster with a sickle sword, namely with the crescent moon or the *Hya-den,* which in the shape of a Latin V has the appearance of the oriental Gimel (Greek gamma), and gamlu' is the name for *Marduk's* weapon, which according to WINCKLER may originally have been a kind of boomerang. He swung a net over his head: the *Milky Way,* which *Orion* swings in his hand and which arches over the entire celestial water kingdom. He drove a wind into the serpent's open maw: the *aquinoctial wind,* which drives away winter and accompanies the rising of the bull – and then he cut its corpse in two, like a fish: the division of the sun's orbit into a lower and an upper half, and set up the zodiacal images as guardians around the sky to prevent the mixing of the southern and northern celestial waters. The myth is adapted to the Age of Taurus. Originally, however, it probably goes back to an even older time, when the sun in the vernal equinox, passing through the Milky Way between Taurus and Gemini, cut the Milky Way into two parts and these were used to determine the upper and lower halves of the sky. Later, when the vernal equinox moved into Aries, *Perseus* became the astral representative of Marduk, and he too seems to cut through the Milky Way serpent with his sword and swing it as a net over his head[1].

If the bull was once the sign of the spring equals and as such the first heavenly land animal, we understand that *Dionysus,* the Greek god of spring and bringer of summer fertility, was said to have come out of the sea in the form of a

[1] JEREMIAS: Handbuch der altoriental. Spiritual Culture 1913, 127, 275.

bull. He had fled there in the fall from the pursuits of the treacherous *Lycurgus*, the constellation of the *wolf* (Lycurgus = lykos [wolf]) under the scorpion, whose rising in the autumn equinox resulted in the demise of the bull, its plunge into the celestial ocean. That is why the Argives called *Bakchos*, the bull-born and bull-horned one, up from the water with the sound of trumpets in spring, and the women of Elis prayed: "Come, O Lord, come with the Charites into your holy temple, raging with the bull's foot!" The Charites, however, are none other than the *Pleiades*, who are on the back of the bull and were therefore regarded as the constant companions of *Dionysus*, while the *Hyades,* on the head of the bull, were regarded as his nurses.

The Hyades were considered a humid star. Their rising brought the spring rain and the dew of the spring month. This is nourishing honey for the earth. The Hyades were therefore regarded as the bringers of honeydew and the daughters *of Melisseus*, the honey man, and used to be depicted as virgins carrying honey in jars.

In the form of a bull, *Poseidon* is said to have climbed ashore on Crete and fathered the terrible *Minotaur,* half bull, half man, with *Pasiphae*, the wife of King *Minos*. *Pasiphae,* the all-luminous one, is the *moon,* which had its "exaltation" in the bull. She is the female Minos, whose name also identifies him as the "moon man". Her relationship with Taurus refers to the *connection between the sun and the moon in the spring equinox of the Age of Taurus.* At the same time, its name is that of one of the Pleiades, who determined the place of the union of the sun and moon in Taurus, or who descended below the horizon at the same time as the spring bull. The *Minotaur* or man of Taurus, however, is *Orion*. By combining the two constellations, he was presented as a man with the head of a bull. One month after the conjunction of

the sun and moon in Taurus, he rises above the horizon in the morning and from then on dominates the morning sky throughout the summer, chasing the *Pleiades* and *Hyades* before him, which the ancients (PHERE-KYDES, THEON, HYGIN) counted as seven stars each. Thus they represent the *seven youths* and *maidens* who had to be delivered to the *Minotaur* by the Athenians every year.

It is well known that *Minos, Pasiphae*'s husband, was also the son of a bull. He is said to have been the son of *Europa*, the sister of *Kadmus*, whom *Zeus* abducted across the sea to Crete in the form of a bull and made his lover there again only the *moon,* and her love affair with *Zeus* also points to the connection between the sun and the moon in Taurus. The ancients were well aware of these connections. EURIPIDES, NIGIDIUS, THEON, ERATOSTHENES, GERMANICUS CAESAR,

OVID, MANILIUS and others saw in the zodiacal sign of spring the bull that had carried *Europa* away on its back and seduced *Pasiphae*. They fabled that *Zeus* had moved the bull "among the stars" in gratitude for the services he had rendered him in his relationship with *Europa*. Or they wanted to recognize in him the bull who had shown *Kadmus* the way when he had set out to look for his abducted sister and who had indicated to him the place where he should found Thebes. Now, according to the testimony of the ancients, *Kadmus* is none other than the *Serpent Bearer,* who rises when Taurus sets in order to follow it in the sky (Fig. 6). Others also equated this constellation with *Theseus*, the conqueror of the *Minotaur,* because his rising also resulted in the setting of *Orion*. Still others saw in the celestial bull the *cow* into which the jealous *Here* had transformed *Io*, the daughter of *Inachus*, and which *Zeus*, in order to console her for her misfortune, had placed among the stars, and they referred, like OVID, to the fact that the

constellation of the bull used to be represented only as the front part of such an animal and that one could therefore not know whether one was dealing with a male or female animal.

The bull was particularly revered by the Egyptians. The sacred X/)/sstier, which they kept in the temple, was the earthly image of the celestial bull and was regarded as the earthly form or soul of the god *Osiris*, the sun that brings spring in the bull, but was killed in the autumnal equinox by the evil *Typhon* in the form of a serpent or boar. The boar had its celestial counterpart in the constellation of the scorpion, which came up over the horizon around that time and whose claws were regarded as the tusks of the boar. According to Egyptian belief, the *marriage of Osiris*, the bull of the sun, and *Isis*, the goddess of the moon, took place during the equinox. And since the moon was supposed to have its "exaltation" in the bull and thus have a closer relationship to it, *Isis* herself was probably depicted with cow horns, as a female *Osiris,* or even with a cow's head, just as the Greeks depicted their *Aphrodite*, who had her "abode" in the bull, with cow horns.

The ancient Germans called Easter a *high time,* because at this time the sun rises high again, i.e. above the equator. It then celebrates its union with the spring moon, through which the whole of nature is fertilized and a new life is brought into the world. This is why the term "wedding" became the usual term for all marital unions. But the terms "conjunctio" and "conjugium" for marriage also seem to have been taken from the union of the sun bull with the moon cow, their clamping into a common yoke. According to PLÜTARCH, the Roman bride used to greet her fiancé with the words: Ubi tu, Gaius, ego Gaia, when entering their shared home. According to the etymology of HESYCHIUS, however, Gaius is the plow animal, while Gaia is the cow and the

same as the Greek ge or gau, which means both the cow and the land to be plowed, our word Gau, Greek ge, the earth.

Twelve times a year the moon unites with the sun in order to be fertilized by it, as it were. But none of these unions of love appeared to be as significant for the whole of nature as the union of the two in the equinox of spring. Then the sun god, still drunk from his victory over the power of winter, gives himself in the fullest rapture to the goddess of the moon, and the moist moon passes on the heavenly seed to the earth, through which nature is now renewed. This is the hieros gämos, the sacred wedding of *Zeus* and the virgin *Hera*, as it was celebrated in some parts of Greece, in Argos, on the island of Samos, at the time of the equinox and as HOMER described it to us:

"Below, the sacred earth sprouted green herbs, lotus with dewy flowers and crocuses with Hyakinthos, densely packed and soft, which carried them up from the ground. Hereupon they both rested and wrapped themselves in clouds, beautiful and radiant with gold, and shining drops appeared."

This refers to the Milky Way, within which the union of the sun and the moon took place ages ago. It rises from the earth between Taurus and Gemini like a golden *cloud* from which shining drops fall. Or it was said that the wedding of the gods took place under a mighty *tree* that shaded the earth from afar, and such a tree was shown to pious pilgrims for their edification on Crete, Cyprus, at Sybaris and in other places. *Zeus* was said to have spread the *cosmic mantle*, which he himself had cast, carefully over the branches of the tree and thus established it over his beloved as a *bridal time*, while *Hera*, as a counter-gift, caused the Hesperides tree with the *golden apples* to sprout. This is again just an image taken from the Milky Way, which approached its highest state in the spring equinox and spread its branches across the fixed

starry sky as a *sacred world tree* or *celestial tree*. It corresponds to the Hesperides tree in the hand of Heracles on the opposite side of the sky. The stars shimmer in their bower as golden fruits or mystical apples of love, such as the wife used to present to her husband at the wedding according to ancient custom. At the same time, however, the sky itself appears as a *cloak of stars,* which the god stretches out like a tent over the top of the Milky Way tree *.

THE AGE OF ARIES

However, the bull was not always the sign of the spring equinox.

During the last two millennia before our era, the vernal equinox was in *Aries*, and today it is in *Pisces,* so it has moved forward by another month. The reason for this lies in the *fluctuation of the Earth's axis*. The pole of the equator moves around the pole of the sun's orbit in 26,000 years. This means that the vernal equinox, the point of intersection of the equator and the sun's orbit, also moves around in such a way that after the twelfth part of 26,000, i.e. after about 2,200 years, it has advanced one zodiacal image to the west. This is the so-called *precession* of the equinox. Under its influence, the Taurus myths lost their original meaning and were replaced by the *Aries myths*. If the bull had previously brought about the renewal of nature through its sacrificial death in spring, it was now the *ram,* or the *lamb*, to which its achievements were transferred. Marduk-Orion ceded his role to Perseus over the ram. The bull-headed god of Babylon gave way to the ram-headed *Ammon* of Thebes. Aries, Cancer, Libra and Capricorn became the four main constellations, and *Aries* was elevated to the symbol of redemption and salvation (Fig. 7).

In the so-called Revelation of John, we encounter the Lamb "standing as if slain", strangled and resurrected, triumphing over the powers of darkness and all creatures on earth and in heaven bowing down before him to sing his praises and celebrate his victory over death. Thus it appears as the leader of the starry host and founder of the world order in exactly the same way that *Marduk*, the sun-beast of

Babylon, was supposed to have reorganized the world after his victory over *Tiamat*. He is the ruler of the *heavenly Jerusalem*, which with its high wall and its twelve gates, "three gates from the east, three from the north, three from the south, three from the west", each with an angel in front of it, symbolizes the zodiac with the signs of the four seasons, each with three months. The sign of the Lamb symbolizes the victory of light over darkness. That is why it says: "And the city does not need the sun nor the moon to shine upon her, for the glory of God has illumined her, and her lamp is the Lamb." At the same time, however, the Lamb also appears in Revelation as the "Lion of the tribe of Judah". For the sun, which rises in the lamb above the equal, has its "abode" in the lion, and in this respect the lion and the lamb can take its place. In the blessing *of Jacob* (Gen. 49), however, where each of the patriarch's twelve sons is related to a specific zodiacal image, the lion is assigned the valiant *Judah*. DUPUIS has already seen through these relationships, and more recently the Russian MOROSOW has provided a complete explanation of Revelation from an astral point of view, thus solving a large part of the riddles of this book[1].

In Aries, the sun came up from the lower arc of its orbit and was "raised" to the spring cross at the intersection of the equinox and the sun's orbit. Thus the *cross* was an ancient symbol of fire or light and, in connection with this, of salvation, the sign of resurrection from the winter night of death and the guarantee of a new life. Just as the earthly fire was rekindled in the church service on the crosses of wood, so the heavenly fire was rekindled by the spring cross, in which the sun rose again above the equal. The god of fire

[1] EISLER: Weltenmantel u. Himmelszelt 1910, 563 ff., 593.

and thus also of the fire of the sun, which was kindled on the cross, was called *Agni* by the ancient Indians. As is well known, however, agnus is the Latin term for the lamb, and the heavenly lamb or ram is the seat of the element of fire. In the spring equinox, therefore, the sun is transformed into the spring ram: *Agni,* the god of fire, becomes agnus, the lamb; AgniDeus is then equal to agnus Dei.

The critics of the "Christ myth", who railed against this equation in moral and philological indignation, obviously did not understand this at all. For this is not a linguistic equation at all, but an astral one, and it remains, even if all the philologists and theologians of the world were to tear their hair out in horror.

However, even in ancient India, *Agni* used to be depicted as a ram or riding on a ram with the flag of the cross in his hand, just as the "Lamb of God" is depicted in Christian imagery. Just think of our Easter lambs! When the sun entered the sign of Aries, the ram disappeared in its rays. As with the bull, the ancients understood this process as a sacrifice or burning of the ram by the sun and saw it as the great annual sacrifice of atonement to cleanse the world of its sins.

The ram offered itself as a sacrifice, but only to emerge all the more gloriously from the rays of dawn after a short time, as it were in a rejuvenated form. It was only the earthly reflection of this astral process, even though in ancient India a ram was ceremonially burnt at this time, while the Israelites expressed the same idea of the expiation of sins by sacrificing a goat at the feast of atonement in the autumn equinox, The

[1] MOROSOW: Die Offenbarung Johannis 1912. Cf. also BOLL : Aus der Offenbarung Johannis. Hellenistic Studies on the World View of the Apocalypse 1914.

Israelites expressed the same idea of the expiation of sins by chasing a goat, laden with the sins of the people, into the desert to the goat-shaped Azazel, namely at the time when the ram in the sky sank below the horizon and the ibex, in which the sun reached its lowest point and which was therefore a sign of darkness and evil, had reached the lower meridian. At the same time the Egyptians threw an *ass* down from a rock to propitiate the evil Typhon, because at this time *Cancer* was descending from the highest point of its culmination: but the two asses are in Cancer.

But the Israelites were also familiar with the symbolism of the spring udder. It was around this time that they celebrated their Passover, the festival of the "transition" or "passage", when the sun passes through the equinox and from the lower to the upper half of the sun's orbit, from which the legend has created a "pre-passage" of the angel of God at the houses of the Israelites. In Aldsann they ate an unblemished, male, one-year-old lamb according to ancient customs. According to JUSTIN, who, as a Samaritan by birth, was in a position to know, it was customary to insert a skewer lengthwise through the body and another through the breast of the Passover lamb, so that the two skewers formed the shape of a cross on which the lamb seemed to hang: a clear allusion to the astral cross, which is reinforced by the fact that there had to be at least 12 participants in each Passover meal, corresponding to the signs of the zodiac. Thus *Christ* is also said to have taken the Passover lamb with twelve disciples and then suffered death on the cross himself. But Christ, "the Lamb", the "Lion of the tribe of Judah", is significantly called the "light" in the Gospel of John, "that shines into the world", and the magi in Matthew bring him gifts, namely gold, myrrh and frankincense, with which the sun was used to be endowed in the Orient. In Christianity, the "Lamb of

God" is said to have found its downfall through the *serpent*, because the latter comes up over the horizon when the ram sets at the spring cross or, which amounts to the same thing, when the sun sinks into the lower arc of its orbit at the autumn cross. The cross is therefore also the sign of the sun's "humiliation", its descent into the heavenly underworld. And just as the sun ends winter and brings the blessings of spring through its "exaltation" on the cross, so too Christ is said to have put an end to the kingdom of darkness through his sacrificial death and brought salvation to the world.

In Christianity, the lamb symbol is associated with the *fish symbol:* Christ, the lamb, also *appears as a fish* in early Christian depictions, e.g. in the catacombs. This is certainly not originally, as it is usually depicted, an allusion to the letters of the Greek word *fy&vQ* for fish, which is supposed to correspond to the first letters of *Ivkov's XQLGTOQ fieov VIOQ acötf* = Jesus Christ Son of God Savior, but it refers to the fact that around the beginning of our era the sun moved into the spring sign of Pisces (around 100 CE) as a result of the advance of the equinox. Z.) and thus the "light of the world" became a fish, just as it had been a ram or lamb during the past 2000 years and even earlier a bull.

The Greeks were also familiar with the spring ram. They wanted to see in it the ram that had carried *Phrixus* and *Helle* across the Hellespont and whose golden fleece was hung by *Phrixus* in the grove of *Ares* on his arrival in Colchis, whereupon the god moved the ram among the stars. The ram is the "house" of the planet *Mars;* hence its fleece in the temple of the god of war. Others associated the ram with *Dionysus*' famous war campaign against the forces of darkness. They said that when the god once lost his way with his army in the Libyan desert and was in great danger, a ram led the famished to a spring and saved them from destruction. In gratitude,

Dionysus built a temple to his father, the ram-headed *Ammon*, and included the ram among the stars. It was this famous temple in an oasis in the Libyan desert that ALEXANDER THE GREAT visited and whose priests declared him to be a son of *Ammon*. They celebrated him as the divine savior and redeemer of the world, just as the spring ram was to establish the new salvation, and from then on ALEXANDER, as the "son of the ram" and as a ram himself, was depicted with ram's horns, a custom that then also became customary with other rulers of the Hellenistic period, such as PTOLEMY, LYSIMACHUS, SELEUCUS, etc.

If *Dionysus* was the god of Taurus, *Hermes* is the god of Aries: the sun in Aries. When the sun rises above the Equal in the spring equinox, it takes the ram on its shoulders, as it were, like a shepherd who trustingly places a stray sheep on his shoulders and carries it away. This is why Hermes was regarded as the patron god of flocks, as the "good shepherd" who tended the star sheep and was said to have averted a plague from Tanagra by carrying a ram on his shoulders around the walls of this city, just as the sun walks around the celestial wall of the zodiac as a ram or with the ram. The myth reports that he was the lover of *Penelope*, i.e. the "weaver". The name identifies her as the *moon,* who constantly weaves and unweaves the fabric of his body anew, and her love affair with the sun ram again points to the significant union of the sun and the moon in the equinox. In HOMER, *Penelope* is the wife of *Odysseus*. However, this is just another name for *Hermes*, the cunning god of thieves, trade and travel. And HOMER really does compare *Odysseus* to a ram. He calls him the "goat on the goat island" because the constellation of the goat *Amaltheia*, namely the *Capella* in the *carter,* rose at the same time as the ram, and in the cave of *Polyphemus*, the winter giant, *Odysseus* hides under a ram in order to be

carried out by it – a humorous image of the sun, which in the spring equinox in the sign of Aries comes up again from the lower part of the zodiac, the heavenly cave, the dark season or underworld.

When the sun rose in the sign of Aries, spring arrived, the sky gave its fertilizing rains and the hardship of winter came to an end. This is why the ram was also a symbol of blessing, wealth and fertility in Greece, and at the same time a sign that warded off disaster and disease and was associated with the idea of storms and the cleansing power of storm clouds. *Hermes* was *also* regarded *as the wind god,* who hurried through the air on his *winged shoes* and "mediated" between the upper and lower worlds as a *messenger of the gods*. But even more so, the *goat star* (Capella), which rose at the same time as the ram, was regarded as the sign of rain and spring thunderstorms. It gave rise to the idea of the *aigis* or *goat's shield {all=goat),* which *Zeus or Athena* – the ram with which Capella rises is the "abode" of Athena – shakes at the equinox against the giants, the demons of winter, and with which they frighten them back into the underworld; and this fusion of the two images of the ram or the goat with the rain led to the custom that, in the event of drought, men with sheepskins climbed up to the Pelion Mountains to beg for rain, and the sheepskin or goatskin was also used in other ways for rain magic.

IMAGE OF THE HEAVENS AND THE WORLD

The previous consideration has already shown the peculiar *correspondences* between heaven and earth. The image of the heavens is the same as the image of the world. In naming the stars and combining them into certain groups and images, man had transferred earthly objects, persons and relationships to the fixed starry heavens. Now they formed an independent realm of their own, whose individual determinations and events could be read from the relationships of the stars to each other and their changes. As already mentioned, there was a heavenly *water kingdom* and a heavenly *land kingdom,* an *underworld* and an *upper world, a hell* and a *heaven* in the two halves of the zodiac. There was a *celestial ocean* that flowed around the horizon and was assumed on both sides of the zodiac. But there were also *trees, mountains, valleys, rivers, roads, houses, palaces* and *entire cities* in the sky. Each people transferred the conditions of their own country to the starry world and thought they could find them there. The Babylonians believed they saw their *Euphrates* and *Tigris* in the sky, the Egyptians their Nile, the Syrians their *Jordan* or *Eridanus*. There the *"promised land"* was located in the summer region or the upper part of the zodiac, at the passage of which the sun proved to be the benefactress of mankind and nature poured out her blessing on the earth from the horn of the goat *Amaltheia*, the *capella* in the carter, which rose at the same time as the spring sign of Aries. When the constellation of the goat set, *Virgo* culminated. This is why the horn was placed in her hand, making her a goddess of luck and abundance, the celestial archetype of the Greek *Tyche* and the Roman *Fortuna*. She was made the bearer of

the scales beneath her feet and thus became the goddess of justice, *Themis*, or *Astraea*. There the Milky Way flowed through the star-spangled firmament. *The moon,* the great vessel of honey, let its precious contents thaw down from there to the earth, and the *Hyades,* the daughters of the honey-man *Melisseus,* that group of stars already mentioned in the head of Taurus, the place of the moon's "exaltation", were regarded, as I said, as virgins with vessels of honey or as nymphs who led a harmless and blissful existence on the banks of the heavenly stream, the Milky Way.

When the sun entered Scorpio, the sign of autumn, where the Milky Way splits in two, when it arched higher and higher every morning from now on, when the vegetation died down, the autumn storms rose, the Argo in the west, when the waves of the Milky Way seemed to wash over them, when the Milky Way, like an overflowing river, rolled its waters across the sky and the rainy season replaced the beautiful season of summer as the sun passed through the lower part of the zodiac, then the annual process expanded in the imagination into a unique cosmic event: a fable was told of a *deluge*, when the *floodgates* of the heavens opened – "rupture" of the Milky Way! – the upper and lower celestial oceans mixed and the storm whipped the waters over the earth with such force that they flooded all the lands and the waves splashed up to the edge of the sky. But in *Taurus* the sun entered the solid land again. Then in the morning the Milky Way, like a great arc, the sign of promise, stretched from one end of the sky to the other in the equinox of spring, and God and man celebrated their reconciliation with each other. However, the imagination did not stop at a single destination. In an inexhaustible desire for invention, it played, as it were, with the self-created shapes in the sky, giving them ever new roles and ever new names. The *Milky Way*

was not just a body of water, a river; as I said, it could also mean a rock, a mountain range, a rampart, a cloud or a tree spreading its branches across the sky. Five thousand years BCE, in the age of Gemini, the Milky Way was in its highest state in the spring equinox and was the astral archetype of the *"spirit of God",* which at the time of the creation of the world hovered *"above the waters",* namely the celestial water region, the winter arc of the zodiac. When the sun later moved into Aries, the arch of the Milky Way coincided with the summer solstice, while at the same time Orion rose above the horizon with his arms raised and the autumn serpent set completely. This gave rise to the legend of the bronze serpent Nehustan, which MOSES "raised" in the desert and thus ended the serpent plague, and whose image could still be seen in the temple in Jerusalem in the year 621. On the evening of the vernal equinox and in the morning of the autumnal equinox, which marked the beginning of the new year for some peoples, the Milky Way stretched around the horizon like a snake and became a symbol of the snake of the year biting its own tail. This is why we see the Milky Way depicted as a snake on Babylonian boundary stones. And since all the celestial serpents, the Milky Way, the water serpent (Hydra), the autumn serpent in the hand of the serpent bearer and the polar dragon, appear at the same time in autumn, the image of the serpent became linked in the imagination with the idea of the impending winter, and the serpent became the heavenly representative of the evil, dark, hostile forces.

Orion was usually a giant who, with a club, a sword or some other object in his hand – for the gifts could change or be completely omitted – went to the heart of a monster (the bull, the whale). But the peculiar position of its stars in relation to each other and the fact that the Taurus, the Whale, the stars Aldebaran in the Hyades and p in Gemini

could also be counted as part of Orion allowed this constellation to be interpreted in a completely different way. It was seen, for example, as a man reaching for a bunch of grapes, the Pleiades, which the Greeks called *βo&gvg* = grape, or stretching out his hands towards the sky as if in incantation or prayer, or writing something in the heavens: the celestial archetype of the divine scribe, prophet or sorcerer. Or else the man was turned into a funerary ark (mummy), a double axe, a sheaf, a door, a cross or some other inanimate object. And again, the image changed depending on the position of the respective objects in the sky.

In general, the ancients knew only 48 groups of stars, which they took into account in their myths: the 12 signs of the zodiac and 36 constellations outside the zodiac, corresponding to the 36 decans, to which they were related as Paranatellonta (companion constellations). But how colorful in reality is not the abundance of figures that we encounter in the various myths, and which in the end can only ever be traced back to those 48 images. There were tame and wild animals in the sky, mammals, birds, reptiles and fish, animals as they really occur in nature, and such as the *Chimaira* and the *Kerberos,* which had emerged from the composition of astrally related constellations: the *Chimaira*, for example, from the goat star (the star of the *goats*). The *Chimaira*, for example, from the goat star (*Capella*) in the carter, the *lion* and the *serpent* in the hand of the serpent bearer; the *Kerberos* from *Sirius* or the great dog, the *lion* and the *wolf* under the scorpion, all of which are in quadrature to each other, 90 degrees apart and indicate the rising, culmination and setting of the sun (Table XI). We also encounter Kerberos as a three-headed dog entwined with a snake in the company of *Serapis*, the late Egyptian god of the underworld and the dead. Serapis corresponds to the constellation of the

serpent bearer, whose rising in the autumn equinox brought up the underworld region of the zodiac, the reign of the winter months. And so, when it rises, we see the three constellations mentioned above in the sky before us: the dog and the wolf in the west and eastern horizon, the lion in culmination, under which the water serpent is crawling. The hero or heroine of the myth, the sun or the moon, walked through all this colorful diversity, sometimes in a friendly, sometimes in a hostile relationship to the fixed constellations, and wove, as it were, through the mysterious power that it exerted on the other stars, the immense tangle of celestial lights into the many intertwined figures of the myth.[1] But the ancients did not *think of* all these things merely conceptually, as we do when we follow their trains of thought. To them the constellations were really living beings. In their relationships to each other they saw a realm of supernatural events, looked at the book of the heavens like children who, looking at their picture books, made up all kinds of beautiful stories and fairy tales from them, and lived the life of the heavenly beings directly in their astronomical observations. However, they did not just read their stories from the starry sky itself, but used a celestial globe, at least in later times and to create coherent stories, such as the one we still have in the so-called *Atlas Farnese*, a Roman work from the Hadrianic period, in the museum in Naples, which in the arrangement of its constellations goes back to a globe by HIPPARCHUS from around 100 BCE (Fig. 8).

By transferring earthly relationships to the starry world, heaven was an antitype of the earth for the ancients. "Everything that is found on earth", says the Talmud, "is also found in heaven, and nothing is so small that it does not have its counterpart in heaven".

But this origin of the astral view from the earthly view was

forgotten. *And now the relationship was reversed.* It was no longer the earth that seemed to have provided heaven with its determinations, but the opinion arose that the conditions on earth were determined by those in heaven. The "kingdom of heaven" became the true earth, the actual home of man, the earth a mere imperfect image and reflection of the laws taking place up there. This is the natural starting point for the Platonic *theory of ideas,* the origin of so-called *astrology*, the supposed science of the practical application of the results of star observation to the future and human life, which dominated the whole of antiquity and the Middle Ages up to the beginning of modern times and has not yet completely died out. The heavens became the *model* for man's actions. From the position of the celestial bodies in relation to each other man took the guideline for his own behavior. Just as he allowed himself to be determined by heavenly events in the division of time, he also began, under priestly influence, to organize the rest of his life and especially his cult according to the "revelations" of the heavenly powers and to place his entire existence under the rule of the heavenly bodies. The law on earth corresponds to the law in the heavenly world and receives its consecration through it. The sacrifice of Aries, which was carried out when the sun entered the constellation of Aries, the scapegoat that was chased into the desert by the Israelites at the fall of Aries in the autumn equinox, the donkey that was thrown down from a rock by the Egyptians at the same time, where the constellation of Cancer or the donkey had reached its highest point and was now descending again, were imitations of the corresponding processes in the starry world. Indeed, even the idea of a God-man saviour or Messiah king, who leads mankind in need of redemption towards a glorious future, ultimately goes back to the victory of the sun over the winter demons in the spring equinox, which had to

receive its corresponding realization on earth. In the cult, man lives the fate of his gods inwardly and thus feels accepted into their community. His gods, however, are the stars. The religious dances symbolize the movements of the heavenly bodies. The fate of man and the fate of the stars are the same. The earth is a *microcosm*. The aim of all religious activity is to make it as similar as possible to heaven in all its various determinations, to bring the "kingdom of heaven" down to earth and to abolish the contrast between the two.

Seven planets rule the world in their course through the zodiac, determine the times, determine day and night and bring about the change of summer and winter. Seven is *therefore* the sacred number and as such plays a constantly recurring and often decisive role among the peoples of the East who were under Babylonian influence[1]. The week had seven days, each of which was assigned to one of the planets, and a seven-branched candlestick burned in the temple in Jerusalem. Above all, however, the temple itself, this most direct earthly image of the heavenly world, had to reflect the sacred number seven in its layout. The houses of worship of the Babylonians were built in seven stages, corresponding to the seven spheres of the planets, each stage of a special color, which was also attributed to the corresponding planets. The priest had his seat on the highest level. From here he observed the stars and sought to discover the will of the gods from their movements. The highest deity was enthroned on the summit of the heavens. With its hand on the pole, it turned the celestial vault around itself, regulated the relationships between the stars and thereby determined the course of the world. In this way,

[1] JEREMIAS: Handbuch der altorient. Spiritual Culture 149 et al.

the priest decided on luck and misfortune through the interpretation he gave to the positions of the stars in relation to each other. In this way, he guided the destiny of mankind and brought blessing or ruin to nations and states. *Twelve* is the number of the zodiac by which the course of the sun and moon is regulated. This is why it competes with the number seven for precedence and recurs in all relationships, institutions and arrangements of religious significance. There were *twelve main gods*, each of whom presided over a zodiacal image and thus also the corresponding month. This corresponded to the twelve high priests: in Rome, twelve priests of Mars, armed with twelve shields. They represented the sun disk in its twelve stations. However, only one of them was supposed to be real, i.e. to have fallen directly from the sky, because only one of the signs was directly occupied by the sun itself each month. Like *Zeus* with his Olympians, King *Arthur,* the constellation of the great bear or *Arcturus* in the *boat,* sits at the Round Table with twelve knights. The ancient Israelites used to eat the Passover lamb twelve at a time. Twelve "apostles of the Lamb" are seen by the seer of Revelation. Twelve disciples surround the Savior and proclaim his teaching, whose names still partly reveal their original relationship to the zodiac, such as *Thomas,* "who is called Gemini", and of whom the Valentinian THEODORET remarks that they filled the same place in the church as the twelve signs of the zodiac in the physical world. The thirteenth is a villain and must leave the table, a reminder of the displacement of the thirteenth month of the original lunar year by the twelve of the solar year. To the 12, however, *Luke* then adds a further circle of 70 or 72 disciples, corresponding to the fact that the month was probably also counted as five weeks, resulting in a lunar year of 70 and a solar year of 72 five-week periods (without the additional days). It is well known that according to ancient ideas there

were 70 different peoples. The Jewish synod consisted of 70 elders, and 70 scholars are said to have translated the Hebrew O.T. into Greek.

But the division of countries, peoples, offices etc. was also based on the heavens. The geography of the countries reflects the geography of heaven. Just as the kingdom of heaven was divided into twelve provinces or houses, so was the earth realm. Not only the ancient Israelites "were divided into twelve tribes with twelve tribal princes, whose names the Bible (Gen. 49) itself explicitly refers to the zodiac. The Greek, Italic and Germanic peoples, the Jonians in Attica and Asia Minor, the Achaeans in the Peloponnese, the Arcadians, Etruscans, etc., were also divided according to the same point of view, while the Roman people were divided into 300 so-called Gentes according to the round number of days in the year. England was still divided into twelve territories by CROMWELL, and the North American Free State originally consisted of twelve states. In addition to the number twelve and the number seven, the *number four of the corners of the world* was also used in the number of the four castes of India, the four rivers of paradise and the three "pillar apostles" in Jerusalem, which were added to the number four by the exalted Savior himself.

The altar in the tabernacle was decorated with four horns, because when the constellation of the altar is unseen, the horns of Capricorn culminate,' while those of Aries and the goat rise above the eastern horizon (horn position of the heavens!). At the same time, however, these four horns were reminiscent of the four horns of the new moon in the four most important times of the year, namely the two equinoxes and the two turning points, and this in turn is connected to the well-known idea of the four archangels corresponding to the four corners of the world, who, according to the Apocalypse,

blow on four trumpets, as well as the custom of the ancient Jews to blow the trumpet at each new moon with regard to the horn of the moon and generally to announce each new period of time with trumpet sounds, especially the beginning of the new year in the autumn equinox (Numbers 4. Moses 19:10). Throughout antiquity, the horn was a sacred instrument, at the same time a symbol of light and salvation (*negag om^Qiag* Luk 1:6g), both with regard to the new moon and with regard to the horn position of the heavens in the spring equinox, when the sun rises in Aries. It served to scare away demons, because at the rising of the ram's horns the winter stars were preparing to descend, and it reminded the Hebrews in particular of their Yahweh, who had originally been a moon god himself and was said to have spoken down from Sinai with the sound of horns (Ex 19:5, 16, 19). The blowing of the trumpets was intended to remind Yahweh of his people and silence their accusers in heaven[1]. This is also connected with the idea of the trumpet of the Last Judgement, which raises the dead and restores all that is past, just as the heavenly ram puts an end to the dead sleep of winter and restores life. It was a ram's horn that was to sound its note.

And just as the ancient Hebrews wanted to remind their God of the sacrifice of Abraham, the atoning ram, by blowing the horns, so they fabled that the trumpet of the Last Judgment would be made from the right horn of the ram that had been sacrificed in Isaac's place[1].

This astral world order can be recognized most clearly in JOSEPHUS' description of the Temple of Jerusalem, of which the Talmud says that it was built according to the pattern of

[1] Targum Numbers 29:1.

the *heavenly temple*[2]. "See to it that you arrange everything according to the model shown to you on the mountain," says Yahweh Ex. 25:40 to Moses, and the Epistle to the Hebrews is permeated by the conviction that the earthly temple is only a reflection of the heavenly temple and that the heavenly archetypes are to be found here below in shadowy reflection[3], a view that is also echoed in the "Revelation of John". Mount Zion, on which the temple was situated, was regarded as an image of the "mountain of heaven" or "mountain of God", as indicated by the upper arc of the zodiac. The steps leading up to it corresponded to the stages of the planets. Twelve bronze bulls carried the so-called bronze sea, just as the twelve signs of the zodiac carried the celestial ocean on their heads. Twelve shewbread loaves lay on the table in the temple, six and six respectively, corresponding to the two halves of the year. The pillars of Boaz and Jachim in front of the entrance to the temple symbolized the two solstices or equinoxes. Its curtains were woven from the colors of the elements and embroidered with the images of the planets and the fixed stars. The high priest wore on his chest a shield with twelve precious stones, three in each of four rows, six of which, the Urim, represented the light side, six, the Tummim, the night side of the zodiac, and at the same time contained the names of the twelve tribes. Indeed, in his solemn costume he himself represented the universe, as it were: the 12 or 360 little bells on the hem of his outer garment corresponded to the months and days of the year and, according to JOSEPHUS, were also a symbol of thunder, while the pomegranates that alternated with them were supposed to be a symbol of lightning. His bandage, which fastened the outer garment to his chest, indicated the four elements in its multicolored stripes. His belt was an image of the zodiac or the ocean that encircles the earth. The two sardonyxes of the

golden clasps that held his cloak together corresponded to the sun and the moon. The golden hoop on his head with the sacred name of God was a reminder of the seat of the Most High[4].

Thus, for the ancients, heaven was, as it were, the mother earth of their entire religious world view. It was reflected in all phenomena, even in everyday life. The people of that time lived and breathed in this world and were hardly less at home in it than on earth. In the sight of the heavens and the starry world, ancient man felt himself lifted above the ordinary earthly world. He fled to it from the confusion and the unreasonable hustle and bustle of earthly circumstances in order to be filled again with the idea of meaning and reason in existence in the face of the eternal and unchangeable laws of that world when this belief threatened to be lost in earthly life. And the priests encouraged him in this belief. They filled his mind with fantastic stories that they themselves had read from the heavens and used them to draw up their calendars. In fact, the calendars of the ancients were drawn up in such a way that the day of the sun's entry into a particular sign of the zodiac and the rising and setting of the constellations of the zodiac were noted, which, through their supposed influence, regulated the processes in the air, water, fire and on earth and thus caused the recurring meteorological and other natural phenomena. Just look at the ancient astronomers, ARATUS, GEMINUS, HIPPARCHUS, THEON, PTOLEMY, MANILIUS,

HYGINUS, GERMANICUS CAESAR and whatever their names

[1] Sohar fol. 91, col. 36c. EISENMENGER: Endecktes Judentum 1711, II 132 cf. NORK: Etymologisch-symbolisch-mythologisches Realwörterbuch 1843 under "Posaune und Horn". [2] Tanhumafol. 31. [3] Heb. 8 and 9, 1-14. [4] JOSEPHUS Jüd. War. V, 5.

may be, as DUPUIS presents them in the third volume of his great work[1], and the wonder at how the ancients arrived at their mythology of the stars must disappear. The poets then probably put the calendar indications of the astronomers and priests into verse, as can be seen from the "Fasts" of OVID, and embellished them with new contexts, and so a lively interest in the starry sky arose among the people, of which we can hardly form an idea today, since the clock has relieved us of all the trouble of having to orient ourselves according to the stars and for this purpose to memorize their respective positions in the sky through imaginative description.

The mythology of the ancients is to a large extent astral mythology and this is calendar mythology.

Equipped with this knowledge, we will now try to unravel the meaning of some particularly important and significant myths based on the starry sky.

[1] Cf. also BOLL, Sphaera 19*3"

THE STARRY SKY IN GREEK POETRY AND RELIGION

INDIVIDUAL CONSTELLATIONS

a) *within the zodiac*

If we may expect astral myths from any people from the outset, it is the Greeks, these masters of the art of fabulation and excellent observers of nature, to whom science owes a number of excellent astronomers, and in whose imagination every event of nature was so easily transformed into a mythical structure. In fact, we are not deceived in this assumption. HOMER already mentions the constellations of the Pleiades and Hyades, the boat, the bear, Orion and the chariot[1]. And if we look at the images of the zodiac as they were interpreted by the Greeks, we already encounter a great variety of star myths.

If we start with the *ram*, it was considered to be the ram that was supposed to have carried Phrixus and Helle across the Hellespont to Colchis, who was placed among the stars by Zeus for this purpose, and whose golden fleece was supposed to have been the cause of the Argonauts' voyage. He was also thought to be the ram that appeared to Dionysus on his march against the enemy demons and, when he and his followers were close to dying of thirst, led them to a spring where the god built a temple to Zeus Ammon – an allusion to the renewal of nature in the spring equinox.

The bull was said to be the one who carried Europa across the sea to Crete and was buried by Zeus in gratitude. Or he was equated with Jo, who was transformed into a cow, and associated with Pasiphae, the wife of Minos, and with the

Minotaur in relation to the neighboring Orion.

The constellation of *Gemini* was interpreted differently by the Greeks. At their rising they are in opposition to Heracles, at their setting they are in opposition to Lyra. For this reason, one of the twins was depicted with a lyre and the other with a club, and they were referred to as *Apollo* and *Heracles*. Others declared them to be *Triptolemos* and *Jasios,* the two favorites of *Demeter*, who herself was placed in the sign of *Virgo* and was 90 degrees away from the twins. Still others called them *Amphion* and *Zethus*, who built Thebes by the sound of the lyre, because their rising caused the highest curvature of the Milky Way. Usually, however, they were called the two Tyndarids *Castor* and *Pollux*, the divine twins, and therefore depicted with a star above their heads. Victory figures for the children of Helen, the heavenly virgin, and sons of Leda, whom she was supposed to have produced with Zeus in the form of a swan, because the swan rises when the twins set. As they were seen to represent not only the sun and the moon, the evening star and the morning star, day and night, summer and winter, but also the two halves of the sky, they were depicted with these as headgear and were seen as protectors of sailors, saviors in danger at sea and calmers of the stormy sea, because the constellation of Gemini rises when the spring storms are over and the sea invites to navigation, and because their position in the western evening sky coincided with the lowest position of the "Milky Way Sea", where it lies like a band around the horizon and the Argo seems to have a calm journey (Pl. XI). They were imagined *mounted on horses*, which they were supposed to have received as a gift from Poseidon, because Pegasus stands in the upper

[1] Iliad 18, 485 ff, Odyssey 121 ff, 270 ff, 11, 572 ff.

meridian during their ascent and beneath it are the *fishes*, the sign of Poseidon. The twins were also often depicted as children, holding each other closely in the images; when they rise above the horizon, they are in a reclining position, as if lifted up by a secret force, with one of them pointing upwards, whereas when they sink, they walk as if they were descending together below the horizon with a firm resolve. Hence the legend that when one of them was killed, the other asked Zeus for the favor of being allowed to spend one day with his brother in the underworld and one in the upper world, an idea that finds its explanation in the fact that they were the representatives of the two halves of heaven, only one of which is visible at a time.

The Greeks included *Cancer* among the signs of the zodiac because it was said to have pinched Heracles' foot during his battle against the Lernaean Hydra and thereby earned the gratitude of Hera, the hero's adversary. The image of Heracles sets as he rises. His constellation consists of the *two donkeys* and the *manger*, and it was fabled that it was the donkeys that once carried the *Bacchus* across a swamp and were killed by him in return.

The constellation of the *lion* was a reminder of Heracles' first labor, his battle with the Nemean lion. In the month of Leo, the Nile began to overflow its banks in Egypt; this is why the lion's head was a popular decorative motif as a *gargoyle* in ancient times and has remained so to this day.

The constellation of *Virgo* was depicted as a winged woman with a tuft of ears of corn or, as with the Persians and Arabs, as one or more ears of corn. In Babylon, Spica was the star of the "grain standing in ears". The image corresponded to the month of harvest and in particular the grape harvest. This is why its main star was also called the

Vindemiatrix. As Virgo was regarded as the "seat" of *Demeter* or *Ceres*, who was said to have wandered the world with a torch in search of the missing *Persephone*, she was probably given a torch and then called *Ceres* herself. Usually, however, she was called *Themis, Dike* or *Astraea,* i.e. the *star maiden*, and it was said that in the golden age she dwelt among men as a representative of justice, but then, when injustice on earth became rampant, she flew up to heaven, where she now acted as a constellation to remind people that there is no happiness without justice. The main reason for *Dike*'s flight from earth was the atrocity committed by *Lycaon*, who offered his own son to Zeus to eat and was transformed into a *wolf* by Zeus as punishment: Virgo has reached the point of culmination and is in the highest heaven when the constellation of the *wolf* (lykos) rises in autumn.

The zodiac sign of Virgo, as the representative of justice, is closely related to the sign of the *scales*. It was originally given to Virgo or placed between the scissors of Scorpio, or it was drawn as a man with a pair of scales, only to be transformed quite late into an independent sign of the zodiac.

Like Libra in the Age of Aries, *Scorpio* was the sign of the autumn equinox in the Age of Taurus. It represented Scorpio, who was said to have brought about the death of Orion and, through his sudden appearance, brought Phaeton down to earth during his flight to the sun. Above the scales and the scorpion is the *serpent*, which the *serpent bearer* or *Ophiuchos* holds in his hands. Thus it is that throughout the mythology of the ancients the serpent and the scorpion were regarded as *omens of disaster,* as signs of the withering away of nature, and as the opponents of the ram and the bull, in which the good season begins. The Persian *Ormuzd* fights against the serpent *Ahriman*, and the first heroic deed

of the barely born *Apollo,* i.e. the sun in the spring equinox, is the defeat of the dragon *Python,*

The *Sagittarius* in the zodiac was depicted as a centaur, who had arrows against the Milky Way, or simply as a bow, a quiver or a hand with a bow. It corresponded to the hunting month of November and was the "seat" of Artemis, the goddess of the hunt. Since Sagittarius also culminates with the *lyre*, which according to the ancient astronomers (ERATOSTHENES, HYGINUS, GERMANICUS CAESAR) should consist of nine stars, he was also called *Crotus*, the clever and clever friend of the nine muses, who played the lyre and beat the time to their dances, and it was said that Zeus placed him in the sky after his death as a reminder of this.

The *ibex* was regarded as *Aegipan*, the youthful plaything of Zeus, who, according to ERATOSTHENES, is said to have brought about the victory of the gods over the Titans by frightening them with the sound of the conch shell trumpet, and in gratitude for this, was strangled by Zeus.

The Greeks gave *Aquarius* the name *Ganymede,* declared the contents of his vessel to be wine and had him carried up to heaven by *Zeus* in the form of an eagle to perform the service of a divine cupbearer on Mount Olympus. The reason for this is that the constellation of the *eagle* precedes the rising of Aquarius and seems to lift it up, as it were.

NIGIDIUS tells us that the constellation of *Pisces* was that of those who found an enormous egg in the Euphrates, which they rolled to the shore, whereupon a dove hatched it and *Derketo*, the great goddess of the Syrians, who corresponds to the Greek Aphrodite or Venus, emerged from it. At their demise, Pisces raises the constellation of Virgo above the horizon, and in this case it is equated with the goddess Derketo or Venus, to whom the dove was sacred because the

planet Venus had its exaltation in Pisces.

b) *outside the zodiac*

Of the constellations outside the zodiac, the *Great Bear* deserves to be emphasized first. This most conspicuous of all the constellations in the northern sky was often regarded by the ancient Greeks, as it is today, as a *chariot,* as a plough, as *seven plough animals,* or else it was thought to represent the daughter of Lycaon, *Callisto*, who was starred by Zeus and who hunted with Artemis in the Arcadian forests until the latter discovered her love affair with the father of the gods and turned her into a bear in anger. As such, she was once pursued on the hunt by her own son *Arkas*. The son did not recognize his mother. He was about to hurl his spear at her when Zeus, in order to prevent the murder of the mother, hurriedly whisked the two of them away to heaven, where they can now be seen as the great bear and *bear-keeper* or *ox-driver* (*Bootes*) with its bright star Arcturus.

Together with the big bear, the *little bear* or *small chariot* rotates around the pole. It seemed to the ancients to have the shape of a *dog's tail*. For this reason, they probably called it the *dog of Callisto* or gave it the name *Kynosura*, a nymph who, together with *Helike*, as the big bear was also called, was said to have fed Zeus on Crete.

The mighty constellation of the *dragon* winds its way between the large and small bear. It was seen as the serpent *Python*, which Apollo was supposed to have killed, or the dragon that *Kadmus* was supposed to have killed, which itself rises above the horizon in the image of the serpent-bearer at the same time as the polar dragon. Or it was also explained as the dragon killed by Heracles, which Hera had

moved to the Pole as guardian of the Hesperides Garden and its famous golden apples.

In the constellation of the so-called *kneeling man, Engonasin* or *Ingeniculus*, *Heracles* himself is seen placing his foot on the head of the polar dragon, swinging his club in one hand to crush the beast and stretching out his other hand towards the apples on the tree of the Hesperides. Others wanted to see in him the *Ixion* who was so bold as to want to attack Hera, but instead only embraced a cloud; the position of his arms and legs could all too easily be reminiscent of a love embrace. The *centaurs* were supposed to have emerged from this love union with the cloud. For the constellation of the *centaur* rises in the sky at the same time as the kneeling man, and Sagittarius, who was also depicted as a centaur, is in the upper meridian with Ingeniculus. Still others probably also explained the kneeling man as *Theseus*, as he struggles to roll away the large rock from the place where his father *Ageus* had hidden the sword for him. Or they saw in him *Prometheus* forged on the Caucasus with his *vulture*, as the nearby constellation of the *lyre* was also called, and justified this by the fact that the kneeling man comes up over the horizon on the evening of the equinox and seems to bring the fire of the sun to the people, bringing a new, better time for them. At the same time, the *swastika*, of which the position of his arms and legs are reminiscent, is to be thought of here, for this was the ancient symbol of the preparation of fire by the turning of a fire drill. The *arrow* within the Milky Way, however, was one of the arrows that Heracles was supposed to have shot against the Cyclops after the vulture of Prometheus or Apollo, and which was therefore buried by the god. One noted that the arrow is just 180 degrees away from Apollo in Gemini and corresponds to the arrow or reed that he holds in his hand to strike the lyre, which is probably

why it was also regarded as a reed or staff.

The constellation of the *northern crown* is located between Ingeniculus and Bootes. It rises at the same time as the cradle. It was thought to be the *wheel of Ixion*, on which he was plaited as punishment for his sacrilege against Hera. Or it was thought to be the crown that *Hephaestus*, who had his "seat" in the cradle, had made and that *Venus*, who as a planet also had her "seat" in the cradle, had given to *Bacchus*. He presented it as a wedding gift to *Ariadne*, the daughter of Minos, in the sign of Libra, where the grape harvest takes place. Some also saw her as Ariadne herself or the Roman goddess *Libera*, who presided over the grape harvest together with Liber or Bachus. Still others referred to her as *Persephone* or *Proserpina,* the daughter of Demeter, who is lifted above the horizon by Demeter in the image of the Virgin, just as she indicated the sun's descent into the wintry arc of its orbit, i.e. its entry into the underworld, and could thus become the ruler of the realm of the dead. And since the northern crown set at dusk at the same time as the *serpent bearer*, the representative of *Hades* or Pluto, Persephone was stolen by him and abducted to the underworld. Six months later, she rose again above the horizon in Aries at its setting and from then on shone every evening in the summer skyL Persephone was therefore supposed to have spent six months in the underworld and six together with her mother Demeter in the upper world.

Some explained the *serpent-bearer* as *Heracles*, who killed the serpent that devastated Lydia at the river Sangaris, i.e. at the Milky Way. Others wanted to see in him the *Kadmus, Jason, Asclepius,* the serpent-entwined underworld god *Serapis* or *Hades*, the wintery counter-image of the light ram or bull god, or they equated him with the wild *Karnobuta*, the king of the Getae, who was supposed to have

angered *Demeter* by insulting her favorite *Triptolemos* and killing one of his serpents, and who was supposed to have been placed in the sky with the serpent as punishment for this. Still others, finally, declared him to be *Tantalus*, as he tries in vain to quench his thirst in the underworld, because every time the serpent-bearer rises, the *river Eridanus* at the other end of the sky goes down and vice versa, and so both seem to seek and flee each other.

The constellation of the vulture, as I said, was probably also called the *lyre*, and then it was declared to be the instrument that *Hermes* (probably because of the slow forward motion of the *lyre*) used.

The lyre was made from the shell of a *tortoise* that he had found on the banks of the Nile after the river had returned to its bed at the end of its annual flood. It was noted that the lyre is located directly on the Milky Way, which is usually interpreted as a river, and that it culminates in the evening when the Nile flood is over. *Hermes* is said to have given the lyre to *Apollo* or the singer *Orpheus*, which is probably why it was called the *lyre of Orpheus*. However, this constellation was associated with Hermes because when it rises in the month of Sagittarius, the sign of Virgo culminates or sets when it rises, whereas the *planet Mercury* has its "residence" in Virgo.

The constellations of *Cepheus, Cassiopeia, Perseus, Andromeda* and the so-called *whale* or *Cetus* belong to a common mythical tradition. *Cepheus,* a king of Ethiopia, is said to have been the father of *Andromeda*, who was exposed to a sea monster sent to the land by *Poseidon* as punishment for the fact that her mother *Cassiopeia* had compared herself in beauty to the Nereids. The unfortunate *Andromeda* was depicted as a virgin, her arms outstretched and her hands chained to a rock on either side. Below her and the ram, the

whale or *Cetus*, the sea monster, raises its head, while *Cepheus* and *Cassiopeia* stretch up their arms as if wailing, or as if they wanted to scare the monster away from their child. All four go down together. *Cassiopeia* was also depicted sitting on a throne, which is probably why this constellation was simply called the *Throne* or the *Throne*. Just below the constellation of *Cassiopeia, with* its head and one leg in the Milky Way and the other above the head of Taurus, the constellation of *Perseus* rises just behind Andromeda. It swings its sword above its head, while Cetus is initially not visible as it and Andromeda rise. Perseus thus appears as the conqueror of the monster and savior of Andromeda. It is said that he also killed the *Gorgo Medusa* with her serpent's head, which petrified all who saw it, whereupon *Athena* attached the head of Medusa to the front of her shell or shield. The head of the sinking maiden is the head of Medusa. The star symbolism places this head in the hand of Perseus; it rises at the same time as the ram in which *Athena* has her "seat". It is remarkable that the constellation of Medusa, to which the greenish sparkling *Algol* belongs, is also perceived as something sinister by the most diverse peoples and is associated with a human head. The Hebrews saw a devil's grimace in that constellation[1]. The Arabs call Perseus the "bearer of the witch's head", and the Greeks associated this head with *Hecate*, the goddess of magic and the underworld, and saw in it a representative of the moon in the fixed starry sky.

At the same time as the urn of Aquarius, the celestial *steed, Pegasus,* rises above the horizon. Hence the myth that the winged steed stamped a spring out of the ground on the Helicon with its hoofbeat. Pegasus was regarded as a son of Poseidon and Medusa because *Pisces,* the sign of the zodiac of Poseidon, is in opposition and thus in an astral

relationship to *Virgo*, who makes the image of *Pegasus* rise through her demise. But that Virgo in this case is really none other than *Medusa* is clear from the fact that Medusa rises when the head of Virgo sets and is therefore connected with her.

A whole series of myths are linked to the constellation of the *carter* near Perseus. The carter was usually called *Erichthonios*, the son of *Hephaestus* and *Athena*. As already mentioned, the latter has her "seat" in Aries, with which the carter rises. At the same time, however, the ram is the place of the element of *fire,* which Hephaestus presides over; but he himself has his "seat" in the cradle, the sign just opposite, which rises when the ram sets. Athena enclosed the child in a basket and entrusted it to the care of *three sisters* with the strict prohibition to open the basket: the *Hyades*, whose number EURIPIDES gives as three, and who stand on the western horizon when the constellation of the cup, which could also be understood as a basket, culminates. Female curiosity alone prompted the three sisters to open the basket. Then a *serpent* shot out of it: the autumn serpent in the hand of the serpent-bearer, which can be seen at the same time on the eastern horizon, and frightened the sisters so much that they threw themselves into the abyss from the height of the Athenian castle where the event took place, apparently because the rise of the serpent-bearer results in the downfall of the Hyades. According to HYGIN, a *raven* was supposed to have betrayed the sisters to the goddess, and this *raven* can also be seen in the sky. It stands next to the cup under the constellation of the Virgin, which according to *Servius* could also refer to the heavenly virgin *Athena*, on the water serpent (*Hydra*) and rises above the horizon just before the serpent. *Erichthonios* was regarded as a serpent, or more precisely as snake-legged, because he is in the opposite

position to the serpent-bearer and his serpent and could therefore merge into one with the latter.

Erichthonios was regarded by the ancients as the inventor of the chariot. He was placed in the sky by Zeus as a constellation with a scourge and horse reins. When the charioteer rises and can be seen in his full form in the sky, the celestial horse culminates, while the chariot is in the lower meridian (panel V).

Another famous carter of antiquity was *Myrtilos*, the charioteer of önomaos. His daughter was the beautiful *Hippodameia,* a much sought-after virgin, but her father withheld her from all suitors because it had been prophesied that his son-in-law would kill him. So he had made it a condition for winning Hippodameia that her suitors should first compete with him in a chariot race and lose their lives if they lost the race. He trusted his horses, which were faster than the wind, and his excellent charioteer *Myrtilos*, that they would not be defeated by anyone. Now it happened that *Pelops*, the son of Tantalus, also fell in love with Hippodameia. In order to achieve his goal, however, he bribed Myrtilos to give him the victory in the race. The unfaithful charioteer did indeed arrange it so that Oenomaos was thrown out of the chariot during the race and killed. But when he demanded his reward for this misdeed from *Pelops*, the latter threw him off a rock into the sea so as not to be betrayed by him.

The entire saga of Myrtilos and Pelops is derived from the starry sky. Oenomaos, the son of *Ares*, who has his planetary home in Aries, and the husband of *Perseus*' sister,

[1] DUPUIS III, 2, 89.

is himself none other than the constellation of *Perseus*, which rises at the same time as Aries. His charioteer *Myrtilos* is the charioteer. *Pelops*, the son of Tantalus, the Serpent Bearer, coincides with the latter himself. When the constellation of the Serpent Bearer appears on the eastern horizon on the evening of the equinox, the charioteer stands on the western horizon, while Perseus has disappeared below it, as if he had fallen down from the charioteer and the Serpent Bearer. When the Serpent Bearer has fully risen, the Charioteer has also disappeared below the horizon, while the constellation of *Virgo* culminates: *Hippodameia,* as the victory prize for the deed of the serpent-bearer, then has high time (panels XI-XII).

The legend of *Bellerophon* is one of the most famous tales of antiquity. A son of *Poseidon* and the sea nymph *Eurynome*, he was accused by Sthenebeia to her husband Proitos of attacking her honor. Thereupon he was ordered to kill the *Chimaira*, a terrible monster with the head of a lion, a goat and a snake, in the hope that he himself would perish in the adventure. But Bellerophon defeated the Chimaira. Later, in a fit of derangement, he allowed himself to mount the winged steed *Pegasus* in order to fly up to Olympus. But the miracle steed threw him off and he perished miserably while it climbed up "to the cribs of Zeus".

Even the ancients knew that this was a star legend[1]. Bellerophon is again the carter. In memory of the goats that once took his place, he carries a *goat* on his arm in the illustrations. As the goat sets, the constellation of *Leo* culminates, and the *Autumn Serpent* rises in the east: the astronomical monster of the *Chimaira* is composed of these

[1] Hygin. Fab. 157.

three constellations, in a similar way to how *Kerberos* is composed of the constellations of the *dog,* the *lion* and the *wolf,* the whole encircled by the serpentine zodiac or by *the Autumn Serpent*, which occupies the horizon at the same time as those constellations[2]. PEGASUS, the celestial steed, has an astral relationship to the carter: it rises when the carter is in the lower meridian, it seems to carry him up to the sky, as it were, and pull him down with it below the horizon.

A figure closely related to Bellerophon is *Hippolytus*, the son of Theseus and stepson of Phaedra. She also sued him to her husband and, like Bellerophon, he is said to have been killed by his horses. Thus the constellation of the carter was also given the name of this unfortunate man. *Hippolytus* is said to have been killed when his horses were frightened by a horrible monster during a chariot ride and dragged the chariot into an abyss. This makes his story similar to that of *Phaeton*. *Phaeton,* the shining one, is originally a name of the sun itself or its divine representative, *Apollo*. He is the spring sun that enters the sign of *Taurus* in the equinox and brings forth the light of the new summer. At this time, the constellation of the *carter* also rises above the horizon and therefore merges with the spring sun. He was said to be a son of *Apollo*, one of the two twins, with whose rising the charioteer became completely visible, while the image of the chariot was in the process of ascending. His mother, however, was the water nymph *Clymene,* one of the Hyades according to NONNUS. These were regarded as water stars, the constellation of the spring rain. They emerge at the rising of the carter, when the constellation of *Aries* appears before – and shines near the Hyades on the eastern horizon. NONNUS

[1] THEON 124. [2] DUPUIS III, 2, 519.

tells us that Phaeton had a great fondness for driving from an early age and as a child harnessed a ram to his chariot. An ancient illustration shows three rams in front of little Phaeton's chariot, corresponding to the three decans of this constellation. When he had grown up, *Epaphos*, the son of *Jo,* spurred on his ambition by denying that he was a son of the heavenly charioteer *Apollo*. Now *Jo,* who was turned into a cow by Hera, is none other than the constellation of *Taurus,* in which the sun begins its course in spring, or the moon, which has its "exaltation" in Taurus. Indeed, HERODOTUS declares *Epaphos* to be the Egyptian *Apis*, the earthly symbol of the spring bull. Hence the fact that *Phaeton* was persuaded by a son of *Jo* to ask his father *Apollo* to steer the sun chariot for a day. *Apollo* resisted this request for a long time. But finally he gave in. And now the foolhardy Phaeton mounted the sun chariot as a celestial driver to steer it across the sky.

OVID described this journey in his "Metamorphoses". *Apollo* had mapped out the exact path for his son to follow between the various constellations. But as he storms out into space, shaken back and forth by the unaccustomed burden of the sun's steeds, he forgets everything his father had told him. He chases haphazardly across the sky so that the stars are confused by the strange spectacle and the blaze of the sun's wagon. The "frosty" bulls of the celestial chariot, which, as circumpolar stars, never set, try to plunge into the forbidden tide in vain. The polar dragon foams up in the embers. Bootes tries to run away in a hurry and is only forced to stay by his car. Phaeton himself is terrified. And as he looks around, he sees the terrible *scorpion* below him, stretching its claws up towards him. Then the reins slip from his hand. He falls backwards out of the celestial chariot into the *river Eridanus*, while his sisters, the *Heliades*, rush in and mourn his fall and his friend *Cygnus*, horrified at the sight, is

transformed into a swan and, fearing the heavenly fire, henceforth chooses to dwell in swamps and lakes.

The astral background to this story is obvious. The event takes place on the evening of the spring equinox. Then, at the *rising of Scorpio*, the constellation of the *carter* in the Milky Way descends below the western horizon at the same time as that of the river *Eridanus*. The rain star, the *Pleiades* or *Hyades*, also known as *the Heliades* or Daughters of the Sun seem to rush fearfully towards us, while in the east the constellation of the *swan* (cygnus) rises above the horizon in the river of the Milky Way, when in the west the carter has sunk down. NONNUS expressly remarks that *Zeus* placed *Phaeton* among the stars under the name and in the form of the carter together with *Eridanus* in memory of his sad fall. The Milky Way, however, is said to be the path that Phaeton traveled, and to this day bears the traces of his incineration (Plate Xiu. XII).

We have already seen that the *goat* in the carter's arm, the *Capella*, was considered to be the goat *Amaltheia*, who was supposed to have fed *Zeus* with her milk. When the *goat star* rose, the sun was in the sign of *Aries*, which Zeus led as Ammon, while *Capricorn*, in which the sun was born during the winter solstice, or the sign of *Aegipan*, with which the king of the gods was raised, was in the upper meridian. At the same time, *Virgo* was on the western horizon and was regarded as THEMIS, who was entrusted with the care of little Zeus. Since the rising of the goat star signified the dawn of spring or the victory of light over the winter darkness, it was also said of *Amaltheia* that she had assisted Zeus, the sun in the sign of Aries, in the battle against the Titans, an act that was also attributed to AEGIPAN because of the astral relationship between these two constellations and because the sun was reborn in Capricorn. The rising of the goat

constellation was associated with storms and downpours. Thus it was also called *Aix*, the stormer or pusher, made into a terrifying image called *Aiga* in the sense of the head of Medusa, which also stood on the eastern horizon during the spring equinox, and it was said that *Zeus* used it to chase the Titans into flight. However, as the term aix later increasingly took on the meaning of the goat, the goad in the superior sense, the image of the *Aiga* merged with that of the goat *Amaltheia*, and it was said that it was the hide of this animal that Zeus had used as a shield in the battle against the Titans, and the *Aegis* or the goat shield became the significant weapon of the king of the gods. When he shook it, a stormy wind broke loose, the earth trembled and lightning flashed from the black gathering thundercloud – an allusion to the spring storms that seemed to be connected with the rise of the Capella. Usually, however, the goat star was regarded as a symbol of abundance and the luxuriance of nature because of its rising at the time of the vernal equinox, and this in particular was placed in the hand of the *maiden* who rises when the goat star culminates, and was then regarded as the goddess of luck and abundance, as the Greek *Ty ehe* or Roman *Fortuna*.

STAR SAGAS

IKARIOS AND ERIGONE

Just as the carter is a spring star, *Bootes* is a star of the fall. *Bootes,* according to its name the "herdsman" or "ox-driver", stands to the east of the great bear and was regarded as a star related to rural life because its rising occurs in the sign of Virgo with the ear of corn, which presides over the month of harvest. Its early rise at dawn heralded the time of the grape harvest for the Greeks. This is why *Aratus* also calls him the "vintner", and as such he plays the main role in the tale of *Ikarios* and *Erigone*.

According to APOLLODORUS[1] and HYGIN[1]*, Ikarios,* an Attic countryman, was instructed by *Dionysus* to make wine as a reward for having kindly hosted him. In order to allow his comrades to partake of the delicious gift, IKARIOS traveled around the country in his *chariot*, which was filled with wine, and allowed shepherds and farmers to taste the wine. In their drunkenness, however, they thought they had been poisoned, slew Ikarios and threw his body into a pit without water (anygros) or buried him under a tree. His daughter *Erigone* waited in vain at home for her father to return. Only his dog *Maera* returned and her whining seemed to herald nothing good. Gripped by fearful forebodings, she set off with the dog to look for her father. At last she found him slain. Then she was seized with such despair that she hanged herself from the tree over her father's grave. But the dog also threw herself into a well out of despair. In gratitude for her loyalty, *Dionysus* placed her among the stars together with *Ikarios* and *Erigone*.

That this whole narrative is read train by train from the

stars can easily be seen by looking at the sky. Dionysus is the bull of spring. The Pleiades were called *ß6$Qvs* (grapes), and both constellations set when Bootes rises. This is the basis of the relationship between Dionysus and Ikarios. The constellation of the *Chariot* was explicitly related to *Bootes* by the ancients: PROPERZ calls it the two tail stars of the bear "Icarii boves": the "oxen of Icarios". After all, the name Bootes itself means nothing other than the "ox-driver". When the chariot culminates, the constellation of the *centaur* rises in the east. According to ERATOSTHENES and GERMANICUS CAESAR, he holds an epheuum-wounded thyrsus staff in one hand and a wineskin (byrsa) in the other, and this culminates at the same time as *Arcturus*, the main star of the *boat*. Thus in the story it has become Ikarios' wineskin, which he carries on his chariot. However, the *cup* also culminates at the same time as the rising hose. ERATOSTHENES therefore wanted HYGIN to see in it the vessel that Icarus used to distribute the wine, while the shepherds are to be found in the constellations *of Orion* with his *dogs* and the *carter* with his goats, which occupy the western horizon at the culmination of the cup.

Ikarios was characterized by his piety and righteousness. He also wanted others to share in the gift of Dionysus. This feature of the narrative derives from his position in the vicinity of the *Dipper*, the sign of justice, which also makes the Virgin into Themis and Justitia. But the shepherds, in their drunkenness, did not understand Ikarios' attitude. They rewarded him for his good intentions by slaying him. When Ikarios sinks in the west, the shepherd ORION rises in the east at the same time – the way he raises one leg, throws his arms

[1] APOLLODORUS III, 14, 7 and HYGIN Fab. 130.

in the air or reaches for the cluster of Pleiades and leans forward as he walks across the sky, due to the distorted position of his belt stars, makes him clearly recognizable as drunk. He seems to be shooing Ikarios down below the horizon with a raised club. Some wanted to see in the star cluster above Virgo known as the "Hair of Berenice" the "waterless" pit into which the shepherds threw the body of Icarus, and indeed this star cluster is just in the lower meridian when ORION has come up and Icarus' boat sinks below the horizon. But the little *dog, Prokyon,* has already risen above the eastern horizon at dawn and, standing on the celestial tree of the Milky Way, announces the complete downfall, i.e. the death of Icarus (Arcturus). The great DOG or SIRIUS was often confused or equated with the small dog by the ancients, because it rises shortly after the latter and culminates at the same time as it; hence HYGIN the *Prokyon,* the Scholiast to GERMANICUS CAESAR, OVID in his Festal Calendar[1] and others the *Sirius* for the *Maera,* i.e. the radiant one. In fact, it makes no difference, as *Sirius* could also be seen as an indicator of the sinking of the boat.

Now both dogs are simultaneously in astral relation to the *Virgin,* who is under the constellation of the *boat*, is constantly accompanied by it and was regarded by the ancients as *Erigone*. Erigone, "the early-born", rises when the two dogs culminate and is led up by them over the horizon, as it were. She moves with them along the sky in search of the missing Ikarios, which is why she was also called *Aletis*, the searching and pleading wanderer (think also of Demeter searching for her daughter Persephone), and "hangs", as it were, on the upper meridian when the two dogs plunge

[1] IV, 390.

down below the western horizon where Ikarios has disappeared. The narrative expresses this by saying that she "hanged herself". The constellation of Virgo "hanging" on the meridian gave rise to the celebration of the so-called Aiora, or floating festival, in Athens and the surrounding area, where all kinds of small objects, masks, figurines, etc., were hung from trees and *swayed*, and so this festival took place in connection with the so-called small or rural Dionysia in the month of December, exactly at the time when Arcturus culminated and Virgo "hung" with her feet on the upper meridian. The Sun "swings" back and forth between its lowest and highest position at the turning points.

Since the death of Ikarios or the sinking of the *boat* was connected with the rising of the Dog Star, it was said that *Dionysus*, enraged by the murder of his guest friend, had sent a drought to the land as punishment and that the embers of the Dog Star had scorched the ripening grain. The inhabitants of Attica then turned to the benevolent *Aristaeus*, the son of Apollo and the nymph *Cyrene*, whom the god had once seen conquer a lion and had made his lover, and who is of course none other than the constellation of Virgo, which supplanted the lion. But *Aristaeus* begged his father to avert the plague, whereupon *Apollo* caused a wind to blow for forty days at the rising of the Dog Star to alleviate the heat, the humid Etesia. *Aristaeus is Aquarius*, who is just opposite *Leo,* in whose month the *Dog Star* rules. *He is the seat of the element of air,* rises when Leo sets and thus proves to be its heavenly opponent, to whom people prayed for protection against the heat of SIRIUS. The story of Ikarios and Erigone was very vivid in the memory of the inhabitants of Attica. Their deaths were atoned for by the winegrowers and farmers with rural sacrifices, and every year they used to commemorate her in Attica at the autumn wine festivals with

songs and pious customs.

ORION

Of all the constellations that have stimulated people's imagination and provided the material for the creation of star myths, none is as important as that of ORION (Fig. gu. io). It is one of the largest in the entire sky, the most conspicuous due to the brightness of its stars, and at the same time the *most human-like* of all. Added to this was its great importance for shipping and the relationship it seemed to have with viticulture. No wonder, then, that there were originally numerous legends about *Orion* in Greece that passed from mouth to mouth. Over time, however, they coalesced into a coherent story. This was then first told in detail in an astronomical didactic poem attributed to HESIOD and was also frequently treated by poets such as PHEREKYDES, PINDAR, SOPHOCLES (in the satyr play "Kedalion") and others.

Orion is said to have been the son of *Poseidon* and the sea nymph *Euryale*, a daughter of *Minos*. According to APOLLODOROS, ERATOSTHE-NES, HYGIN and THEON. Others, such as GERMANICUS CAESAR and OVID in his Calendar of Festivals, gave him the Boeot *Hyrieus* as his father and had him born from the seed of three gods, *Zeus, Poseidon* and *Hermes,* in gratitude for the fact that the impecunious *Hyrieus* had slaughtered his only bull in their honor when they came to him. They ordered him to keep the semen in a bull's hide and bury it, whereupon Orion emerged from the earth after some time. This rather unappetizing story is generally thought to be an etymological gimmick, invented merely to explain the name of *Orion* by declaring it to be the same as URION and associating it with urine. However, its true reason is to be found in astral relationships. At the rising of Orion, *Pisces,* the abode of *Poseidon*, culminates.

The event takes place in the month of the *circle* in which the planet *Jupiter* is exalted and the god *Hermes* resides. *Taurus* is located above Orion, with the *Milky Way* behind it. For the Babylonians, this also evoked the idea of a fertile seed of the gods poured out over the whole sky and was thus worshipped by them under the name *Sarpanitu,* i.e. the Silver One[1]. Perhaps it suffices to say simply, that Orion was a son of Poseidon and the bull of spring. For *Euryale*, his mother, the "wide sea tide", as the daughter of Minos, also points to the celestial bull, as does the bull that Hyrieus is said to have slaughtered in honor of the gods. Perhaps the sea nymph *Euryale* is to be sought in the river *Eridanus*, which flows beneath the bull and from which Orion seems to emerge.

Its peculiar position above Eridanus and the size of this constellation gave rise to the legend that Orion was a giant and had received from his parents the gift of walking on the sea as on solid land. With a mighty stride he makes his way through the raging waves in the eastern sky and, when he has passed his peak, "leaning forward" (pronus), as HORACE puts it[1], he descends to the west and sinks deeper and deeper into the churning sea, from which only his shoulders and head finally protrude. To the sailors, Orion was an ominous and worrying star. After all, it belonged to the southern region of the sky, from which the storms tended to come, and its demise in the late year seemed to bring on the autumn storms. Because of his gigantic stature, he was supposed to have carried out enormous work on the shores of the sea, placed the Pelorian promontory near Sicily in the sea, dragged rocks together and heaped up the harbor dam of

[1] JASTROW: Religion d. Babylonier u. Assyrer (1902-1910) 115, 2; EISLER: Weltenmantel u. Himmelszelt 482. Carm. III, 27, 18.

Zänkle, later Messana, an idea that was again prompted by the Milky Way, which, like a dam, runs along the sky behind Orion and is erected by him, as it were, with upraised hands.

When the sun entered the sign of Aries, the constellation of the boat, the vintner, rose above *Virgo* in the evening. Orion then stood on the western horizon and seemed to stagger like a drunkard, stretching out one hand towards the Pleiades, one of which was called *Merope*. Orion was therefore sent to Chios to the oenopion, the son of Dionysus, the wine man and representative of the island's wine blessings, where he, in his drunken stupor, was persuaded to do violence *to Merope*, the daughter of the oenopion, as the constellation of the Pleiades was setting at the same time as Orion. As punishment for this, the enraged father had him blinded. Orion disappeared completely from view for around 50 days in April as a result of setting with the sun and rising in its rays. The blinding of the giant by Oenopion refers to this. Orion has lost his own light in the sunlight and has become "blind". The fact that he is not seen is interpreted by the legend as meaning that he himself cannot see and is deprived of his sight. But also the faint glow of the star on his head will have contributed to this idea. An oracle advises him to walk after sunrise with his eyes turned towards the sun, then he will regain his sight. So he follows the Cyclops' hammering in the forge of *Hephaestus* on the island of Lemnos and receives the *Kedalion* as his guide from the god of fire. He puts him on his shoulder, lets him show him the way to the rising of the sun, wades with him through the OKE-ANOS flowing around the globe and rekindles the light of his eyes on the rays of the benevolent *Helios*.

[1] Note the shifted position of Orion's head star!

Kedalion, the "caretaker" or, according to others, the "firebrand" or the "poker", seems to be a kind of fire demon from the forge of Hephaestus. It is possible that the red-hot star Betelgeuse on Orion's shoulder was responsible for the inclusion of the figure of 'Kedalion in the legend of Orion. In any case, this trait seems to be very old and to have come to the Greeks on Naxos, where the legend of Kedalion was at home, from the Thracian north. For in the Edda, too, we encounter the myth of THOR carrying the fire demon *Loki* over the Eliwagar or the Aurwandil over glacial streams, and in the Wilkina saga the giant WATE carries his son, the blacksmith *Wieland,* over the Green Sound, like Orion, the son of a sea-woman, a wild, irascible and unruly man who regularly wades to and fro in the sea, like THOR, stirring up storms, making the sea rage and thus presenting himself as a Nordic relative of Orion. But the legend of *Christopher* also belongs in this context. Although it has only come down to us directly from the 6th century, it goes back to a much older form, such as the Buddhist Jataka, according to which an animal-headed man-eater is said to have taken Boddhi-satwa, the future Buddha and world savior, on his shoulders as a child and carried him away[1]. In Egypt, the giant was considered to be the dog-headed ANUBIS, who carried HORUS, the baby sun, on his shoulder through the Nile, and according to the oldest tradition, *Christophorus* is also said to have had a dog's head and was depicted with one. This fact points to the small dog, *Prokyon,* which rises at the same time as *Orion*, or the large dog, *Sirius*, which sets at the same time as him. In the Christian legend, the giant, who is probably also called Cananaeus here, carries the world savior across the

[1] R. GARBE: Buddhistisches in der christl. Legende, Deutsche Rundschau 38. Jahrg. 1. Heft, October 1911, 133 f.

Jordan or Eridanus. But the further he moves forward, the heavier the burden on his shoulders becomes, until the child carries him with him, dips his head under the water and thus performs his baptism, an image of *Orion*, who in the evening leans ever lower in front, finally disappearing under the western horizon, submerging as it were in the Okeanus, which winds around the earth as a river.

Hephaestus, the god of the forge, has his seat in the *cradle* that rises in the east when Orion is about to set; thus he becomes Orion's guide and helper. Snorting with rage, the giant comes back over the horizon in the month of Cancer, swinging his club to chastise the oenopion, but does not find him, as his own have hidden him in an underground chamber. No wonder, because when Orion rises, *Bootes* sinks below the horizon on the opposite side and has completely disappeared by the time the giant has finished his ascent.

Orion now goes to Crete and becomes *Artemis*' hunting companion. *Artemis*, as goddess of the moon, has her "house" in Cancer. At the same time, Orion rises, and with him the two dogs that belong to the retinue of the goddess of the hunt also rise above the horizon. As is well known, the moon has its "elevation" in *Taurus,* under which the constellation of Orion stands, and together with which it sinks below the horizon. This is why the legend tells of a *love affair between Orion and Artemis*. However, when the savage allows himself to be tempted to attack UPIS, one of Artemis' maidens, i.e. one of the *Pleiades*, after whom he reaches out his hand, or even the goddess herself, the enraged Artemis shoots him or lets a *scorpion* crawl out "from the hills", as it is said, and kills him with a sting in the ankle. At least this is how *Aratus* describes the death of the giant in his poem about "signs of the zodiac and weather phenomena". According to others, the earth goddess *Gaia* is

said to have sent the scorpion because Orion boasted of wanting to exterminate all animals on earth. Or, as in HOMER, Artemis kills Orion on Ortygia with her "gentle projectile" because of his relationship with *Eos*, the goddess of dawn[1]. She fell in love with the giant because of his beauty. When Orion came up over the horizon early in the morning in radiant beauty as the sun advanced into Cancer, the dawn seemed to follow him and want to keep him with her. Soon, however, the constellation of Orion faded before the sun, and then it was said that Eos had stolen Orion or that he had fled from her arms, weeping tears of longing for him: the dewdrops that shone like diamonds on the leaves. This enraged the gods and caused Artemis to kill the giant.

As here, the story of Orion's death at the hands of the earth goddess and the scorpion is a purely stellar legend. For *Gaia*, the representative of the element of earth, as such has her seat in *Taurus*, and this goes down at the same time as Orion, when the scorpion comes up, crawling out "from the hills", i.e. the rift, the opening in the Milky Way. According to HYGIN[1], Orion hides with the last degrees of Scorpio and the first degrees of Sagittarius, where Artemis, the goddess of the hunt, has her abode. It was therefore said that *Artemis* sent the scorpion and thereby brought about the giant's downfall. According to some, it was not Artemis but her brother *Apollo* who was responsible for Orion's death. Outraged by his sister's unworthy love for the giant, he caused her to aim at the dark head of Orion as he strode across the sea. Unsuspecting, the goddess sent out her arrow and shot her own lover. *Apollo* has his "abode" in the *twins*, who stand on the western horizon when Orion has sunk down, thus

[1] Od. V, 121 ff.

displacing him, as it were, from the celestial field. As the arrow-sending god of death, as *Lykeios* or *Lykios,* Apollo is also the *Sirius wolf* or *Lykos*. He culminates at the same time as Gemini and shines on the western horizon when only the main star of Orion, which is dimmer than the other stars in this picture, can still be seen. Thus it is in opposition to the constellation of the *Wolf* (Lycos), which stands opposite it to the east, can therefore be interchanged with it, and rises above the horizon at the same time as Scorpius (Plate XI).

On the scorpion is the *serpent bearer*. In astral mythology, he represents the physician god ASCLEPIUS with his serpent. When Orion sets, he rises and vice versa. He therefore causes Orion to rise through his downfall, as it were. This is why it was said that *Asclepius* wanted to bring the slain giant back to life, but was struck dead by Zeus with his lightning bolt, only to be transported among the stars by the gods at the same time as Orion and the scorpion. For when the serpent-bearer has descended, the constellation of the eagle stands on the western horizon. The *eagle*, however, is the beast of *Zeus* and holds in its claws the bundle of lightning that brings about the death of *Asclepius*.

The usual image of Orion is that of a shepherd or hunter. This is most likely due to the proximity of the two dogs, *Sirius* and *Prokyon*, which rise at the same time as or shortly after Orion. As a hunter, Orion was also usually before the eyes of the Greeks. After his first rising in the month of Cancer, Ÿiula saw early in the morning he is seen climbing up the sky with his two dogs as if in a mountain forest and chasing the beasts of the sky before him" The *hare* crouches at his feet, the *bear* keeps her eyes fearfully fixed on him, with his curved club he goes after the bull, while the Hyades and Pleiades, like a flock of startled doves, fly up before him. According to HOMER, this is also how ODYSSEUS saw him in the

underworld: "On the Asphodelos meadow he pursues the thronging animals that he once killed in life on desert mountains, in his hands the brazen, never-breakable club"[1]. Since he seems to stretch out one hand towards the Pleiades, it was also said that he pursued the PLEIADES with their daughters, but THAT ZEUS transformed them into *doves* at their request and placed them in the sky as the Pleiades. The persecution was said to have lasted five years. This corresponds to the number of months from the early setting of the Pleiades to their early rising in April.

But *Orion* was also regarded as a hunter by the Arabs and Neo-Persians, who saw in him the biblical *Nimrod*, the "mighty hunter before the Lord", who invented the hunt, built Nineveh and taught people to feed on the flesh of wild animals. The Egyptians, as we learn from PLUTARCH, equated him with their *Osiris* or *Horus*[2], while the Assyrians saw in Orion their *Tammuz,* the Syrians their *Adonis,* the son and lover of the hunting-loving *Istar* or *Astarte*, who, as goddess of the moon, stood in the same relationship to him as ARTEMIS to the hunter ORION. It was said of all these gods that they were killed by the tusks of a boar. This refers to the early setting of ORION in the sign of Scorpio. For in this month the *wolf*, which the ancients also referred to simply as the "wild beast" (*drjoiov*), rises above the horizon, and at the same time the *great bear,* in whose place the oriental spheres often had a *boar*, culminates. And it is consistent with this that some also have ADONIS killed by a bear. Also the scorpion itself, which *Aratus* calls the "great beast" (*peya Orjoiov*), seems to be understood by some as a boar, which in winter churns up the earth with its tusks and devastates the fields. In the month of Cancer, *Orion* rises above the horizon again in the morning. This is why the *resurrection* and *exaltation* of *Adonis* or *Tammuz* was

celebrated in this month. Indeed, the month itself was called Tammuz by the Assyrians, and as it was the month of the summer solstice, when the sun turns downwards again in its course, the death of Tammuz was also placed in this month, and the Syrians gave it the name Chansiran, i.e. boar month, because in it the god was supposed to be killed by a boar. Betelgeuse, the shoulder star of Orion, was also regarded as the "boar star" that caused Orion's downfall. Furthermore, since the month of Cancer belonged to NINIB among the Assyrians, as this corresponds to the Greek *Ares* or *Mars*, and ARES also has his abode in Scorpius, it was said that *Ares,* jealous of *Astarte*'s love for the beautiful *Adonis,* sent the boar to "bring the goddess' wooer to the ground".

[1] Od. II, 572 ff. [8] PLUTARCH: De Iside et Osiride 357 calls Orion the "star of Horus".

THE ARGONAUT TRAIN

In the myths of Ikarios and Orion considered last, we are no longer dealing only with constellations, with signs of the zodiac and their accompanying constellations, which are interpreted individually, but in them we have before us attempts to link the conception of the individual constellations into coherent narratives. This is all the more the case when the subject of the myth is the sun or the moon in its cycle through all twelve signs of the zodiac. In this case we are dealing with an *"astral system"* (NIEMOJEWSKI) or with *cyclical star sagas* whose plot loops back to its starting point and extends through a full year.

We find one of these on Greek soil in the *saga of the Argonauts*.

The journey of the Argonauts to Colchis to conquer the Golden Fleece must have been a very popular theme in antiquity. PSEUDOORPHEUS, the Alexandrian poet APOLLONIUS of Rhodus and VALERIUS FLACCUS treated it in special poems, and the Sicilian DIODORUS described it in detail, as if it were a historical fact. All these depictions are accompanied by numerous poetic accessories that merely serve to embellish and enrich the plot. But no matter how lavishly these fantastic trappings may entwine the main core of the legend, the legend itself is easily recognizable as purely astral in character.

The procession of the Argonauts is the annual cycle of the sun through the zodiac, *Jason* is the sun itself as the god of the year. His 12 or 52 companions are the months or weeks of the year, and the conquest of the golden fleece refers to the time when the sun enters the sign of spring and the

equinoctial equinox is bestowed upon it as the prize of its journey. DUPUIS already interpreted the Argonauts' migration in this sense. This shows that the *vernal equinox* in Taurus and the beginning of the year falls in the *autumnal equinox*, where with the rising of the scorpion in the evening the serpent *bearer* also rises, who according to GERMANICUS CAESAR and others also bears the name *Jason*. The actual hero in the Argonaut saga is therefore the *sun,* but here it is called *Jason,* insofar as it is represented in the fixed starry sky by the *Serpent Bearer*, and its deeds and experiences are reflected in and determined by the constellations into which the sun enters in each case.

We have already got to know the serpent-bearer as the physician god ASCLEPIUS, the son of *Helios*, i.e. the sun, and therefore as the savior of the world. Through his own demise in the spring equinox, he brings Hippolytus, i.e. the carter, and Orion back to life, i.e. he leads them up above the horizon. And indeed the name *Jason* (from the Greek iaomai heal) means nothing other than the "savior": the sun as a scourer of (winter) evil and demons, just as Asclepius was invoked especially in autumn because of the diseases feared by all. Just as *Asclepius* is said to have been taught the art of healing by the wise and righteous *centaur Chiron*, Jason is also said to have been educated by the same *Chiron*, an allusion to the constellation of the *centaur*, which rises above the horizon at the same time as the scales as a sign of justice and draws the serpent bearer after it, as it were.

Opposite the Serpent Bearer is the constellation of *Orion;* it can therefore also stand in for it. *Orion* is depicted wading through the river *Eridanus*. He has one foot raised while the other is hidden in the water. This circumstance seems to have given rise to the legend that *Jason,* aged twenty, lost his one shoe while fording the river Anauros. At the time,

Jason was on his way to *Jolkos* in Thessaly, where *Pelias,* his uncle, was king, having wrested power from his father Aeson. Now an oracle had warned Pelias that he should beware of "shoeing in". When, therefore, he saw Jason coming with only one shoe, he was seized with great fear; and when Jason demanded that he should return the kingdom to him, he consented only on condition that he should bring him back the *golden fleece* from Colchis, which *Phrixus* had hung there in the grove of *Ares*, in the secret hope that the hero would perish in this adventure. Jason agreed, and now *Argus*, with the help of *Athena*, built him the fifty-oared ship *Argo*, the first ship ever to be launched into the sea by men and a model for further shipbuilding was placed in the sky by *Athena*[1]* We can still see it there today in the *constellation of the* Argo* This constellation culminates when the sun sets in *Aries*; however, *Athena* has her seat in Aries and is therefore regarded as the actual inventor of the ship. All astronomers and mythologists of antiquity, such as THEON, GERMANICUS CAESAR, HYGIN, ERATOSTHENES, etc., agree that the Argo is to be sought in the heavens and refer to the celestial ship as the "ship of Jason". CALLIMACHUS has it built at Actium near the temple of *Apollo*, whom the Argonauts chose as their patron god on their departure, and this train also seems to have been taken from the stars, for *Apollo* is the name of one of the two *twins* that set at the same time as the *Argo*, when the serpent-bearer Jason rises and the sun begins its annual journey through the zodiac in the autumn equinox. HYGIN and PHILOSTRATUS report unanimously that a piece of the sacred oak of Dodona, which according to *legend* could speak, was inserted into the forepart of the ship. And the *Milky Way,* which we have already come to know as a sacred tree or world tree, really does pass through the front part of the Argo.

We now essentially follow the story as *Orpheus* gave it.

When the serpent-bearer *Jason* has risen, the Milky Way can be seen stretching like a sea around the horizon* The ARGO lies ready to sail in the west, and the sky is filled with the constellations whose names shine among the first heroes who set off on the dangerous voyage with Jason. Above all, we see *Heracles* and the constellation of *Lyra*, which the ancients called the "Lyre of *Orpheus"* and represents the famous Thracian singer himself, two constellations that rise at the same time as the Serpent Bearer. The two twins *Castor* and *Pollux* are in the process of setting: the Dioscuri, who appear once again in the Argonaut saga under the names *Kalais* and *Zethus,* the sons of Boreas. King *Cepheus* stands in the lower meridian, while the *Virgin* culminates under the name of *Atalanta*. The helmsman of the Argo is *Glaucus* or *Tiphys,* the star *Canopus* in the Argo, which was only visible from Egypt. Now a bull is sacrificed: the celestial bull; it goes down when the serpent-bearer rises.

The signal is given for departure. But the ship stalls until *Orpheus* causes it to set sail with the magical sound of his lyre, as the ship only disappears below the horizon when the lyre has emerged from the twilight.

At first, the journey proceeds without any particular incident. Soon the Pelion Mountains appear before the Argonauts' eyes, where *Chiron* lives. They pay a visit to the wise *centaur* and *Jason*'s tutor. He is now in culmination and he and *Orpheus* (lyre rising with the sun) sing to each other. Chiron presents Orpheus with the skin of a panther as a gift; it is the same one that the centaur in the picture is piercing with his lance.

[1] ERATOSTHENES 55.

Now you reach the island of Lemnos. Here the Pleiad *Hypsi-pyle*, i.e. high gate, rules over an empire of women. A battle ensues between them and the Argonauts, and after it is over the heroes lovingly reunite with the Amazons as the Pleiades star rises in the evening when the sun enters the sign of Sagittarius.

At Samothrace the *Dioscuri* were initiated into the mysteries there and appeared before their companions with stars above their heads, for at the rising of Sagittarius the twins set, and at the sun's entry into *Capricorn* they become visible in the evening on the eastern horizon. The twins, however, as already mentioned, were depicted with stars above their heads.

On the northern coast of Asia Minor (in Mysia), *Heracles* suffers the misfortune of losing his favorite, the young *Hylas*. He had gone out to draw water. The *nymphs* pulled him down into the water for the sake of his beauty, and only the echo answered Heracles' call from the spring. The sun has reached *Aquarius*. When it rises above the horizon in the morning, the constellation of *Heracles* culminates*;* when it sets, the Hyades, the "rain sisters", who were regarded as water women or nymphs, culminate. This is why the Hylas festival was celebrated in Prusias in Bithynia. People went around the mountains and called the favorite of Heracles by name, a reminder of the age of Taurus, in which the winter solstice took place in the sign of Aquarius and the sun in this sign was mourned as lost and dead.

At the rising of Aquarius, the *lion* sets and *Virgo* disappears into the twilight. This is why Pseudoorpheus says that the Argonauts visited the region where the goddess *Cybele* lived with her chariot drawn by a lion, because the constellation of the chariot is just above that of the lion,

goes around with it in the sky and seems to follow the Virgin.

Now the Sun enters the sign of *Pisces*. *Orion* culminates at its setting. That is why it was said that the Argonauts found *the Amy kos, i*.e. the lacerator, among the Bebrykem on the northern coast of Asia Minor, a mighty pugilist who let no one pass without a contest. Just as ORION was the son of Poseidon and the nymph Euryale, so AMYKOS was the son of Poseidon and the nymph Melia, and the position of that constellation with its hands raised threateningly on the "border wall" of the Milky Way near the point where the sun has to pass through the Milky Way to reach its highest point at the summer solstice could easily be interpreted as that of a giant pugilist. The Argonaut Polydeukes (Pollux) defeats him: the twins displace Orion and bind him to a *laurel tree* that stood on the heroic tomb of Amykos or on a *hill*. And Orion really does hang from the tree of the *Milky Way* in the culmination with his arms and legs outstretched.

As the sun moves further along the zodiac, the constellation of the *eagle* and the *swan* sets with the sun in the evening. The adventure with King *Phineus*, whose meal the *harpies* used to defile, refers to this. They were killed by *Kalais and Zethus*, the *twins*, because they are in the opposite position to the eagle and cause it to sink below the horizon as the sun moves into the sign of Aries.

Now comes the adventure with the *Symplegades*, those two huge rocks at the entrance to the Pontus Euxinus, which are constantly breaking apart and crashing together again. Phineus had advised the Argonauts to let a *dove* fly in front of them and then sail quickly behind them. The sun has entered *Aries*. It is evening. Then the Argo culminates and the *Pleiades*, the dove star, disappears into the twilight. When they have sunk below the horizon, *the Argo* has passed

the critical point in its culmination and tilts forward to continue its journey, but its rear remains invisible. It was not drawn at all by the ancients. Hence the legend that the *dove* passed happily through the rocks, but that the Argo's rear end was damaged during its passage through the Symplegades. According to others, *Orpheus* brought the dangerous rocks to a standstill with the sound of his *lyre*, because the constellation of the lyre rises when the *Pleiades* set and the Argo changes to the usual position of a moving ship. Shortly afterwards, the helmsman *Tiphys* is said to have been killed by the tusks of a boar because the star *Canopus* disappears below the horizon at the evening rise of the Scorpion, even for the location of Alexandria.

Now the Sun enters *Taurus*. The *Pleiades* are rising. In their immediate vicinity,

Aries emerges from the twilight and shines with all its brightness in the sky. Below him stretches the mighty constellation of the *whale*, the celestial representative of the *dragon* that guards the golden fleece. We have him once again before us in the then culminating *polar dragon*, which the ancients also called the dragon of *Kadmus*, a relative of Jason. *Perseus* stands above Aries in the Milky Way with his sword curved threateningly, and the *charioteer* leads the chariot of the sun upwards. The Argonauts have arrived at the destination of their journey, the eastern land of Colchis. Here the *Phasis* (Milky Way) pours its waters into the Black Sea. Here *Aetes*, the son of *Helios,* is king, in whose possession is the coveted golden fleece. In the full majesty of the ruler*, Aetes-Perseus* has come with his carter *Absyrthos* or *Phaeton*, who is also called his son by some, to drive away the newcomers. He has brought his daughter MEDEA with him. We see her before us in the constellation of *Medusa*. This was regarded by the ancients as a kind of *witch's head,*

and the daughter of *Aetes* was also known to be a witch or sorceress*!* It is said that she was a priestess and herself a daughter of the moon goddess *Hecate*, as she was represented among the fixed stars by the head of Medusa. *Medusa* rises shortly before Aries. She seems to bring the constellation of Aries to JASON, whose constellation shines in full splendor on the western horizon when the sun arrives in the Pleiades. Her love affair with J ason also points to the union of the Sun and the Moon in the equinox of the Age of Taurus, which took place in the Pleiades. The Pleiades belong to the image of Taurus, and *Taurus is the place of the moon's exaltation*, which appears in the Argonaut saga in its sinister and corrupting form under the name of Hecate-Medea.

But Jason cannot gain possession of the golden fleece, i.e. the heavenly ram, without a fight. *Aetes* promises to give him the fleece on condition that he first tames the two arch-hoofed, fire-breathing bulls worshipped by *Hephaestus* and plows four hooves of a consecrated field with them. With *Medea*'s help, *Jason* solves the task set for him: when the sun enters the sign of the bull, it lends him its fire, but at the same time it also tames him by darkening him with its own rays. But the bull comes from *Hephaestus*, because he has his seat in the *cradle*, which sets in the west when the bull rises in the east.

Since AETES does not keep his promise, JASON and MEDEA go to the grove of ARES *in the evening of the same day,* where the ram's skin is hung up, and while *Medea* is able to kill the dragon with her magic skills, *Jason* seizes the fleece and flees with *Medea* on the *Argo*. Then, when the Pleiades set, the *ram* and the *whale* sank below the horizon, and the *polar dragon*, which is equated with it, is at the lowest point of its orbit around the *pole. Heracles,* a companion

constellation of the Serpent Bearer, who can therefore represent the latter, places his foot on its head, while ORION, who is just opposite him, raises his club against the descending bull. Here we have *Jason* taming the bulls *l Medea*, the constellation of *Medusa*, is then on the western horizon and appears to lend her help to the hero. The *Argo* is already ready to lead the fugitives away. On the morning of the next day*, Jason,* the constellation of the Serpent Bearer, is seen in the west following the constellation of the *Virgin,* who has already sunk almost below the horizon and whose head we have already seen belongs to *Medusa*; she corresponds to the *fleeing Medea.*

On the return journey the Argonauts *take the northern direction* just as they had kept to *the south on* the outward journey to Colchis. This corresponds exactly to the fact that the sun, after passing through the southern lower arc of the zodiac during the winter half of the year, passes through the northern or upper part of the zodiac from Taurus onwards. In other respects, the poets' narratives from now on often differ from one another. The correct sequence of events seems to be confused, and numerous interwoven accessories destroy the astral connection and have come about without regard to the starry heavens, perhaps because the poets themselves did not understand them. Pseudoorpheus has the Argonauts pass through the *Phasis* and *Sangares*, the river of the *Milky Way,* into the Maeotian Sea, from here through the land of the Scythians and Hyperboreans to the Cimmerians in the far north, who dwell in eternal darkness, and thus reach the underworld river Acheron, on which otherwise only *Charon's* barque is used to ferry souls across. The sun approaches the point of the autumn equinox where, according to the ancients, the gates of the underworld were located. The Milky Way arcs across the northern sky from

Taurus and passes *Scorpius*; above it is the Serpent Bearer, from which the Argonauts began their journey.

But at the same time as this idea, according to which the Milky Way seems to be assumed to be the path of the sun in memory of an ancient way of looking at things, there is the other idea that the sun moves northwards in the zodiac. And then the first adventure appears to be the killing of *Absyrthus*, who pursues the fleeing Argonauts and who, on entering of the sun into *Gemini* in the evening is pushed down below the horizon, as it were, by the rising *serpent bearer*. This is why *Jason* is said to have killed his pursuer, just as the scorpion or the serpent-bearer is said to have brought about the death of Phaeton, an event which the poets significantly recall on this occasion. It also refers to the position of the sun in *Gemini* when the Argonauts reach the Ligurian Sea through the *Eridanus* with the help of the *Dioscuri* and *Jason* erects an *altar* to the Dioscuri on the Stoechadian Islands. The constellation of the altar is a companion constellation of Gemini and stands opposite them in the eastern sky in the evening. As the Argonauts sail past the island of the Sirens, *Orpheus* banishes the Sirens' spell with the sounds of his *lyre*, and only *Butes*, attracted by the song of the enchantresses, jumps into the sea, according to *Apollonius*: for when the sun enters the constellation of Cancer, *Bootes* (Arcturus) has completely set, while the constellation of *Orpheus' lyre* shines on the western horizon at dawn. Meanwhile, it is said that *Aphrodite* rescued Butes and brought him to Sicily. After six hours, Bootes rises above the horizon again in the east and shines in the culmination in the evening.

The passage of the sun through Leo refers to the passage of the Argonauts between *Scylla* and *Charybdis* in the Strait of Messina. This is because the summer solstice took place in

Leo during the Age of Taurus. This was the "critical point" of the sun's orbit, where the fate of the sun was decided, because from then on it sank downwards again. The Babylonians called this northernmost point of the sun's orbit the "place of passage" (manzaz nibiru). They also imagined it as a kind of "bottleneck" through which the sun had to pass, and the assumption was also widespread that the sun was threatened by all kinds of dangers at this point [1]. Legend has it that *Thetis* and the *Nereids* helped the Argonauts to survive the danger. And indeed, when the sun passes through the highest point of its orbit, the *Pleiades* and *Hyades* culminate, of whom we have already seen that in astral mythology they play the role of nymphs, naiads, nereids and other beings related to them. Others connect the rescue of the Argonauts by the sea goddesses with their passage through the *Pillars of Heracles*, and here too it is a question of the passage of the sun through the lion. For the constellation of *Heracles* sets when the lion rises and culminates when it sets. The passage of the sun through the "pass" of the summer solstice can therefore also be seen as the passage through the Pillars of Heracles. Finally, it should perhaps also be pointed out that the *Argo* first becomes visible on the horizon in the constellation of Leo. But it seems to be completely immersed in the floods of the ocean surrounding the earth and to be in great danger, only to rise all the higher above the horizon the lower the *Pleades* and *Hyades* sink to the west, as if it were being pulled up out of the flood by them, and it assumes its natural position when those two stars touch the western horizon.

Now the sun enters *Virgo*. The Argonauts reach the island

[1] JEREMIAS: Handbuch 72.

of *Kirke, Medea*'s sister. Although she sends them refreshments, namely the *cup* or *basket* that rises in this sign, she refuses to take the sister in because of the bloodguilt she has incurred through the death of her brother ABSYRTHUS. Others have her come to an island dedicated to *Demeter* at this point in her journey, and it is clear that this is also the constellation of the maiden with the ear of corn, in which the grain goddess *Demeter* has her abode, and which itself actually bore the name Demeter. The virgin is followed by the scales, the sign of judgment and justice. It was therefore said that the Argonauts reached the *Phaeacians*, famous for their *justice*, where they were overtaken by the pursuing Koichians. Their king *Alcinous* promised the latter to return *Medea* to them, provided that *Jason* had not yet touched her. He then hurriedly married the virgin – a clear allusion to the union of the sun with the corresponding image of the zodiac. The Argonauts are already approaching the Peloponnese when they are swept away by a storm to the coast of Africa. Here, however, three Libyan nymphs appear to them, announcing salvation, and a *horse* with a golden mane rises from the sea and is greeted by them as a favorable sign from heaven. It is the *centaur's steed* that rises above the horizon when the sun enters the *cradle*, while at the same time the *Hyades*, the constant nymphs of astral mythology, touch the western horizon.

The sun is now in its autumnal equinox. The autumn storms set in and threaten shipping. The Argonauts feel compelled to carry their ship for twelve days through Libya to the Tritonian Sea in order to escape the storms. The seer *Mopsus* dies on the way, bitten by a snake or a scorpion: *Orion*, who now perishes when the Autumn Serpent, the *Arctic Serpent* and the *Scorpion* rise. In this context, he appears as a *seer*, just as he was otherwise seen as a prophetic

being in view of his position with his hands raised as if imploringly, or because his demise heralded the beginning of winter. Finally, after a stormy voyage, the Argonauts land happily in Jolkos, the home of their leader *Jason*. The sun has completed its annual cycle and has returned to Scorpius, on which the serpent bearer *Jason* stands. Above him in the northern sky shines the lyre of *Orpheus*. Below him, on the southern horizon, the constellation of the *altar* rises, while that of the Virgin culminates: *Orpheus* solemnly cleanses *Jason* and *Medea* of their bloodguilt. DUPUIS rightly points out that this procession is in all probability connected with the purification ceremonies celebrated in the mysteries of the ancients at the time of the autumn equinox, in which the serpent-bearer *Jason* played a major role under the name of *Asclepius, Hades* or *Serapis*[1].

In antiquity, *Jason* was regarded almost everywhere as a historical figure, the Argonauts' voyage as a real event. On the northern coast of Asia Minor, in the Propontis, on the Hellespont as far as Lemnos, throughout the Aegean and even in the Adriatic Sea, STRABO found traces of the famous voyage of the Argonauts. Indeed, STRABO himself went to great lengths to prove the historicity of the entire narrative and the characters who appear in it[2]. And yet he points out that so-called Jasonia, i.e. temples of *Jason,* can be found in Colchis, Armenia, Media and the neighboring countries, even in Albania and Iberia[3], and the ecclesiastical writer J USTIN[4] also notes that the entire Orient paid divine homage to Jason and erected shrines to him. Jason was therefore obviously a god by nature, and, as we have seen, the sun god, who was only humanized afterwards in the consciousness of his worshippers; and so here again we see that we must not be too hasty to deduce real historical facts from the geographical data and the existing traces of such an event as the

Argonauts' march is supposed to have been. From the fact that the images in the sky and the characters in the poem of the Argonauts correspond so perfectly, even NEWTON believed that he had proof that the sphere had been composed since the Argonauts' march, because most of the heroes whose deeds are sung about there were to be found in the sky. Today, thanks to DUPUIS, we know that the situation is precisely the opposite: it is not the imagination of poets and priests which has read the latter from the stars and their various positions in relation to each other and united them into a coherent whole with regard to the annual course of the sun through the zodiac.

The Argonauts, Jason's journey to Colchis to conquer the golden fleece, is also a *star legend*. This is indicated by the number twelve or fifty (52) in the list of his companions. Let us be careful not to see historical reality in other similar cases where it is only an astral reality, and let us not forget, when we encounter names of geographically identifiable places in an account from antiquity, that there is also a geography of the heavens and that the constant interplay of heavenly and earthly events is precisely the peculiar vital element of the entire ancient way of thinking. One SOCRATES was credited by ARISTOTLE with having brought people's thoughts down from heaven to earth. Perhaps it would be no less meritorious today to point those who are one-sidedly fixated on the earth for the solution of their problems back to heaven and the events that take place there.

[1] op. cit. I, 469.

[2] I, if p. 45.

[3] I, 11, 503.

[4] I, 42, 3.

PERSIAN, ISRAELITE AND CHRISTIAN ASTRAL MYTHS

PARADISE AND THE FALL OF MAN

Where was paradise located? The question has preoccupied the ancients and has been answered by them in very different ways.

According to the Bible[1], God Yahweh planted a garden in Eden "in the far east", which was later itself given the name Eden, i.e. delight, and from the name of the rivers of paradise it can be concluded that the author imagined Eden in Babylonia[2]. According to the Bundehesh, the basic religious scripture of the Persians, God created paradise in Iran[3] as a place of unadulterated delights, where an uninterrupted spring reigns and nature presents itself in all the charms of seduction. The Greek geographer STRABO places this place near the Caspian Sea and paints its glory in the most brilliant colors imaginable. Others thought of Armenia and the region where the sources of the Euphrates and Tigris rivers are located[4]. But all agreed that man's sojourn in that magical paradise, the "Parideza" of the ancient Persians, should be imagined as a kind of golden age, a state in which nature offered its blessings of its own accord, man and animal still lived together in the most intimate friendship and an innocent race, living in simple morals, enjoyed unclouded happiness.

In truth, paradise was by its very nature not an ordinary earthly *place*, but a *cosmic place,* a *region in the heavens*, which is why, in the correspondence between the heavenly and the earthly, as we have come to know it, each country

could have its own particular Eden and paradise could be relocated to a different region by each people.

According to JEREMIAH, Eden is to be thought of as a kind of mountain sanctuary and corresponds to the "mountain of God", i.e. *the northern region of the zodiac* that rises out of the heavenly ocean (Fig. 2), and the ancient Persians also associated Paradise with Haraburzati, the *mountain of the gods*, which was supposed to lie in the sea of Vorukasham and was later probably also linked by them with the Caucasus, the Elburz Mountains and Demawend®. That it really only had a cosmic meaning as such, however, can be seen again from the ancient religious books of the Persians, when they linked the sojourn of the first creatures in paradise with the *ages of the world*. "The entire world time", it says here, "from the beginning until the end of the world has been set by the supreme deity at 12,000 years. For three thousand years the world remained without evil in its uppermost part. It then remained without evil for another three thousand years. But then *Ahriman* appeared, caused evil to arise, stirred up discord in the third three thousand or seven thousand years, and brought about a time of the mixture of good and evil." Or as it says in another passage: "The Most High God first created *man* and the *bull* in an *elevated place,* and they remained without evil for three thousand years. These three thousand years include the sign of the *ram* (*lamb*), the *bull* and the *twins*. Then they remained on earth for another three thousand years without suffering pain or opposition, and these three thousand years correspond

[1] Gen. 2, 8. [2] JEREMIAS: op. cit. 65 f. [8] Eren – Eden according to DUPUIS, op. cit. III, I, 12. [4] Dupuis op. cit. 0. [5] HÜSING: in GÖLL'S Mythology 311.

to *Cancer*, *Leo* and the *ear of corn*. But after this, in the seven thousandth year, which corresponds to *Libra*, evil appeared." Ahriman, the father of all evil, the spirit of physical and moral darkness, the prince of winter and death, appeared. "From the interior of heaven Ahriman ascended a third. He then leapt down from heaven to earth *in the form of a serpent*. Then the demons roamed the earth and devastated everything[1]."

You can see how the Persian year began with the *ram,* Persian the lamb, and thus corresponds to the age of the ram. But the memory of the previous Taurus age had not yet been extinguished. This is expressed in the fact that the Persians regarded the *bull* as the first creature created by Ormuzd, the supreme god. The primal *man* belonged to the primal animal or the primal cow*;* he was, so to speak, only a duplication of its essence and was called *Kajomors* or *Gayomart* by the Persians. As such it corresponds to *Orion*, which is located below the spring bull and rises one month later than the latter. Due to the peculiar arrangement of its stars, it is the man or man par excellence among the fixed constellations. *Ahriman* envied Ormuzd his creation and decided to kill them both. In the form of a serpent, the *autumn serpent*, which is above the cradle, or a *scorpion,* the next following sign, at the rising of which *Taurus* and *Orion* sink below the horizon, he brought about their downfall. The golden age of the world, the paradise, the summer season was over, and the time of darkness and winter, the time of evil spirits, earthly suffering and death, began. (Fig. 7 and 11)

[1] Bundehesch cap. 3 VgL WINDISCHMANN: Zoroastrische Studien 1863,61.

According to this, paradise for the Persians corresponds to the good season, the months of *April to September,* represented in the sky by the signs of Aries to Virgo, i.e. the upper (northern) region of the zodiac; its opposite, however, corresponds to the evil winter season, the months of *October to March,* represented by the signs of Libra to Pisces, i.e. the lower (southern) region of the zodiac, and the battle between the light heavenly god *Ormuzd* and the dark underworld god *Ahriman* is only an expression of the change between summer and winter, between the northern upper and the southern lower arc of the zodiac, through which the sun performs its apparent course of the year and thereby produces the contrast between light and darkness. Paradise is located on the "mountain of the gods", of which Isaiah says: "I will ascend to heaven, I will set my throne high above the stars of God, and I will sit on the mountain of the gods in the far north[1]." It therefore coincides with the upper arc of the zodiac, which protrudes from the heavenly ocean, Lake Vorukasham. Its opposite is the earthly "vale of tears", the lower arc of the ecliptic, which the sun passes through during the winter months, the barren and evil season, and which was also regarded by the Babylonians as a kind of heavenly "valley", in contrast to the summer "mountain" of the ecliptic. If the sun sinks below the equinox in the autumnal equinox, an event that takes place in the age of Aries in the sign of Libra, above which the autumn serpent is located, it falls into the power of the serpent-like winter demon, suffering and hardship fall upon it, the southern or water region of the sky rolls its waves over the earth in the form of the Milky Way, and the horrors of the Flood threaten to destroy all life.

Even the ancient Persians knew how to explain this change of seasons, this *"fall"* of the sun into the lower part

of the sky, only by a *"fall of man"*, which resulted in the loss of paradise for man as he was supposed to be created in the spring equinox. They gave this primal man, a mythical doppelganger of *Kajamor*, the name *Jima* and had him appointed by *Ormuzd* as guardian and cultivator of the Garden of Paradise. His name means "twin". He is called the shining one, the herd-rich one, who walks towards the path of the sun. Perhaps the name and the idea of the dual-sexed primordial human goes back to the Gemini Age, 4000 to 6000 years BCE, when *the twins*, who were also depicted as man and woman on oriental spheres, denoted the vernal equinox and, surrounded by the *goat* in *Carthusia,* the *bull* and the two *asses* in *Cancer,* stood at the point of the sun's exit from the Milky Way. In any case, the features reported by Jima suggest that he was a humanization of the *moon* and as a dual-sexed being. Just as the moon seems to vie with the sun for light and brightness, the Persians wrote that *Jima*, blinded by his own splendor and beauty, exalted himself and boasted that he was equal to God, i.e. the sun. As punishment for this, he was expelled from paradise. As everywhere else, the fixed starry sky also plays a part in this story of a contrast between the moon and the sun and gives it definition and color. Jima, the "twin", is the *moon* in its two halves. But with the advanced equinox, it is also the shining constellation of *Orion* in the age of Taurus, close to Gemini, with which Orion rises together; and it really seems to be surrounded by the "herd of stars", "walking towards the path of the sun", i.e. the ecliptic, just as Orion was also the celestial archetype of *Kajamor*. God appointed him as the guardian of the garden, and as such we see him at the entrance to paradise at the point of spring with his sword or club raised, as if he were shooing

[1] Isaiah 14:13.

back uncalled-for intruders, so that in the fall, when the sun approaches the point of its descent into the wintry arc of the zodiac and the serpent rises above the scales and the scorpion, the polar dragon raises its head to descend into the underworld, i.e. to "go out" of paradise.

There can be no doubt that the *biblical* story of the first man and the fall into sin is also influenced by this Persian myth, which the Jews became acquainted with during their captivity in Babylon. Genesis also suggests that the first man was a two-sexed being, like Jima, the "twin", and Kaja-mors. For Gen. i, 26ff. states: "God created man in his own image; male and female he created them." But the God of the Hebrews was originally none other than the *moon,* a fact that still shines through in the Jewish faith today and is also expressed in some customs, e.g. praying by the light of the full moon[1]. The human being created after God is therefore also the moon, which because of its dual form was so often understood in ancient myth as a two-sexed, male-female being, i.e. as a twin. The female half of *Adam* was therefore originally not *Eve,* but *Adama*. The Talmud knows this quite well when it says that the first man was created with two faces until God divided him into two equal halves. According to this, the first man and the first woman were created by God *at the same time.*

However, the situation is different in the second chapter of Genesis* For here, according to verse 6, the *adamah*, i.e. "the earth", provides the material for the creation of Adam: "A mist rose from the earth (the adamah) and watered the

[1] S. NIEMOJEWSKI: Gott Jesus im Lichte fremder und eigener Forschungen samt Darstellung der evangelischen Astralstoffe, Astralszenen und Astralsysteme 1910, 221 ff.

whole surface of the ground; then Yahweh Elohim formed man from the soil of the field and blew into his nostrils the breath of life; and man became a living being." If we consider that the moon god Yahweh was symbolically represented by the bull, in which the moon has its "exaltation" – think of the Apis bull as the earthly symbol of the Egyptian Osiris – then it is obvious to look for this process in the fixed starry sky in the sign of Taurus, just as he blows his breath into the nose of Orion, who emerges from the "earth" in the "mist" of the Milky Way in the spring equinox – an image of the equinox storms I

But even with this view of the origin of the first man, Genesis does not stop there. For in the 18th verse of chapter 2, the first man is not called Adam, but Ish, man, according to which his female side piece should not be called Adama, nor Eve, but Isha, man. And indeed, after Yahweh Elohim had formed a woman from his rib during his sleep, Adam says: "This is bone of my bones and flesh of my flesh; she shall be called *Woman*, for she was taken from a man." Obviously, this is again about the moon, which, as a black moon, sleeps as it were in the rays of the sun, and whose new sickle is the rib from which Yahweh forms the "better half" of Adam[1].

But where does the name Eve come from? It only appears in the 20th verse of the third chapter after the story of the fall into sin: "And the man gave his wife the name Eve, for she became the mother of all living things." The name Eve (Chawwa) means "life", but then also *serpent,* insofar as Chawwa is reminiscent of the Aramaic Chawi ja = serpent. "She was given to Adam for his life," says the Talmud[2] of Eve, "and she counseled him like a serpent[3]." Here again we think of the heavenly serpent, whose intervention in the course of events resulted in the loss of paradise for primitive man. And

indeed, everything points to the fact that, according to the *original* meaning of the narrative*, only Adam and the serpent alone* were involved in the Fall, which was still well known to the rabbis. The prohibition of eating from the tree of knowledge was only given to Adam by Yahweh, and yet Eve falls victim to punishment at the same time as him! Also, in chapter 3, verses 23 and 24, only Adam is driven out of the Garden of Eden.

Thus, the biblical Adam was originally none other than the dual-sex primeval man of Persian mythology, as we also find him in the mythologies of various peoples, e.g. among the Indians and in the Edda (see below). Like the Persian Kajamors and Jima, he was also placed by Yahweh in the Garden of Paradise "to cultivate and guard it", but was expelled from it because he allowed himself to be tempted by the serpent to transgress a prohibition given to him by God and showed himself to be an unfaithful guardian. The Gnostic and rabbinical writings describe him as a *giant,* a kind of *figure of light,* who stood there in such splendor and glory that even the angels were afraid of him, as of a second God, and the creatures wanted to worship him, in the opinion that he had called them into being.

The allusion to the "celestial giant" *Orion* is obvious. The Gnostics had Adam equipped with a *staff* after his expulsion from paradise, which then passed on to his descendants, to Shem, Noah, Jacob, Moses etc., and which we also find in the hands of Orion in the Egyptian depictions. He is represented

[1] BÖCKLEN, in his writing on "Adam and Quain" (1907), has explained these relationships in more detail.

* Midr. Genes, rabb. XX, 11.

[3] SCHULTZ: Dokumente der Gnosis 1910, 104.

by the row of dimly shining stars that extend from Orion's raised left hand down to the star Rigi at his foot, and shines in the three belt stars of the giant in the sky, which are still popularly known today as *"Jacob's staff"* (Fig. 10). The Rabbins praised the wisdom of Adam. This refers to the moon, which, because it measures time through its changes, was regarded by the ancients as a wise star. A late rabbinical legend tells how ADAM learned his wisdom from a *book*. An angel had given it to him, but after the fall into sin it flew away from him. Then Adam wept, struck his head and went into the water of the river Gihon up to his neck, and his radiance went out, as the Persians also reported of Jima: *Orion* stands with his feet in the river Eridanus, he strikes his head, and the Hyades, like an open book, fly away before him, when in the autumn equinox his splendor goes out and the giant dives down into the heavenly ocean.

And what was the offense of the biblical Adam that caused him to be expelled from paradise? He had eaten from the tree of the knowledge of good and evil. "And Yahweh made all kinds of trees grow out of the ground, pleasant to the sight and delicious in their fruit, and the tree of life in the middle of the garden and the tree of knowledge of good and evil. And he commanded the man, saying: "Of all the trees of the garden you may eat as you please; but of the tree of the knowledge of good and evil you must not eat, for as soon as you eat of it you will die[1]." The Persians also linked the idea of paradise with that of a tree; it is the world tree Gokurnam, called "all-seed" or Haoma. It stands on the mountain of the gods, Haraburzati. Its roots reach down into the lake Vorukasham or suck from the spring Ardwissura, from which the rivers flow over the earth. If it is now certain that the mountain of the gods and the paradise on it is the upper arc of the zodiac, there is no doubt that the world tree in the sky corresponds to

the *Milky Way*, which spreads its branches over the watery region of the sky and whose roots reach down into the celestial ocean[2] (Fig. 2). The Bible makes *two* trees out of this, but it is easy to see that it also has the image of heaven in mind here. For the Milky Way passes through the upper region of the zodiac in two trunks: it is called the tree of *life* near the vernal equinox in Taurus, with which the new life begins; it is called the tree of *death* in the autumnal equinox in Scorpio, where the serpent seems to emerge from the Milky Way, nature dies and the earth prepares for the sleep of death in winter.

This idea has found its unmistakable pictorial expression in a relief of Mithra (fig. 12). On one side we see a tree to which a burning torch, the symbol of the rising sun, is attached, and next to it a bull's head; on the other side a tree with fruit and a lowered and extinguished torch, the symbol of the descending sun, while a scorpion bores its sting into the bark of the tree. This, then, is the tree of the knowledge of good and evil, the fruit of which was forbidden to the first man! It is just another image for the third world time of the Persian faith, where good will be mixed with evil and man, who has so far only enjoyed the delights of paradise, will also come to know suffering. When the trees bear fruit, the good season comes to an end; their enjoyment is linked to the thought of the approaching winter and death. This is also indicated by the serpent that seems to dwell in the Milky Way tree and emerge from it. Just as nature dies when the sun reaches the autumnal trunk of the Milky Way with the snake, so man dies as soon as he has tasted the fruits of the dying year.

[1] Gen. 2, 9 and 16. [2] Jeremiah 77.

Or can there still be any doubt that the biblical Garden of Eden is also to be found on the "mountain of the gods", i.e. in the sky? But the ancient Gnostics and rabbis of the first centuries CE also had a clear idea of this. According to the Gnostic so-called Adam writings, the garden was a "kingdom of light". Its trees were adorned with splendor, its flowers more numerous and luminous than the stars of the sky. It appears to them to be the same as that kingdom of light or paradise to which the souls of the departed ascend on the "ladder to heaven" of the Milky Way. According to rabbinic conception, the Tree of Life was no ordinary tree either, but one and the same with the World Tree, spreading out over all living things, and they did not know enough to tell of its wonderful splendor[1]. Indeed, an Arabic writer describes it as a wheat tree with a golden trunk, the branches like silver, the leaves like gold, and leaves us in no doubt that we are thinking of the Milky Way tree in the midst of a sky studded with stars. This is how the passage gains a true meaning, that God populates the garden with animals of all kinds and brings them to man so that he may give them a name: these are not both earthly and heavenly animals, especially those that belong to the zodiac and receive their name from man. Here in the Garden of Heaven there really is that paradisiacal state as described by the prophets and singers. Here the lion rests with the lamb, here the eagle, vulture and swan circle peacefully together in the sky, the fish frolic undisturbed in the celestial ocean and the beasts of the field have no fear of the predators, dragons and snakes that wind their way among them. The starry sky – that is the place where Yahweh-Elohim walks "in the cool of the evening in the garden": the *moon,* which begins to make its course when the sun goes to rest. The stars turn pale before its radiance: Adam and Eve seek to hide from its sight under the trees of the garden. But then the four *rivers of paradise*, of which Genesis tells us,

are also to be sought among the celestial rivers, as we know them in the Milky Way, which spreads out in four arms across the sky[2], in Eridanus, the river of *Aquarius* and Hydra; It was also called the Nile by the Egyptians because the rising of its head in the month of Cancer coincided with the emergence of the Nile from its bed, and the flooding of the Nile ceased when the sun entered the wagon, at which time the tail of the Hydra is located[1]. They are the "rivers of living water" of which the prophets[2] and the Revelation of John[3] speak, which make everything alive wherever they come and will flow down from the holy mountain on which Jerusalem is located in the last days. In particular, the Milky Way itself is such a river of life, as it separates the winter half of the sky from its summer half, and the passage of the sun through the river of life ushers in the new summer.

After all this, the biblical myth of the Fall of Man seems to have originally taken place in such a way that the rise of the serpent stars, the autumn serpent and the polar dragon, resulted in the fall of Orion, i.e. his exit from the heavenly paradise. At the same time, the autumnal spur of the Milky Way rises above the horizon, giving rise to the tale of the pleasure of the forbidden fruit. Neo-Persians and Arabs still refer to the serpent in the hand of the serpent-bearer as the "serpent of Eve". They have thus retained the memory that Eve and the serpent were originally one and the same being. It seems that the serpent often also represented the sign of the virgin. For Gen. 49:17, where in the so-called Jacob's blessing allusion is made to Dinah, the virgin, she is actually

[1] BISCHOF: Babylonisch-Astrales im Weltbilde des Talmud u. Midrasch 1907, 75.

[2] GUNKEL: Handkommentar zur Genesis 1901, 33.

characterized as a serpent, and the serpent is the symbol of the Babylonian goddess Istar, who was equated with the virgin [4].

According to DÜPÜIS, this view is confirmed by the fact that the star of the kneeling Heracles rises at the same time as the serpent and this is depicted as a *camel* on the Arabian sphere. According to an old rabbinical tradition and MAIMONIDES, the serpent that seduced Eve looked like a camel, so that when God saw the serpent demon Samael or Asmodeus, the biblical Satan, coming along in this form or riding on a camel, he could not refrain from laughing [6]. Apparently this is a combination of the two constellations of the camel and the serpent, as we have come to know a similar one in the Greek Kerberos. The story therefore says nothing other than that the joint ascent of the celestial camel and the serpent brings about bodily evil and winter[6].

However, this idea did not stop there. The constellations of the Serpent and Virgo were clearly distinguished from each other. The fact that the upper part of the autumn serpent lies above the cradle and the fact that Adam's figure rises at the same time as the Virgin's, but that the scales are in the hand of the *Virgin* and were brought into a closer connection with her, led to the figure of Eve being *detached* from that of the serpent and placed in one with the constellation of the heavenly Virgin. But then Adam coincided

[1] THEON: AdAratum 150.

[2] Zech. 14, 8; Ezg. 47; Joel. 4, 18.

[3] 22, 1 f.

[4] JEREMIAS: op. cit. 346.

[5] More Nevoch. 2, c. 31. [6] DUPUIS IX, 84 t

with the boat above the Virgin, the inseparable companion of the Virgin: the old idea of the double-sexed Adam, who had had his heavenly prototype in Orion, was dissolved, and the whole story of the fall into sin took on a completely new appearance through the new distribution of the persons among the fixed constellations.

The Bible, which, as we have seen, does not contain a uniform account of the *origin of* the first human beings, has also incorporated this new concept into its account and confused its narrative even more than is already the case by interweaving very different accounts or sources. For now it is no longer Adam who is seduced by the serpent, but Eve. It is not the man, but the woman who first comes under the serpent's control and drags Adam down with her; and this view could be naturalized all the more easily as it actually finds striking confirmation in the sight of the fixed star. For although Virgo and Bootes rise together and walk across the sky together, they do not perish together. Rather, Virgo drags the constellation of Bootes down with her, "seduces" him, lures him to his doom, as it were. And when it has sunk below the horizon on the evening of the autumn equinox, the entire winter sky stretches out from the cradle with the serpent above it to Aries above the earth, as if Virgo had introduced the genius of evil represented in the serpent into the world through its fall. After all, the constellation of Virgo was also depicted with a branch of fruit in her hand, which she seemed to be holding out to the bear leader! At the same time, this also explains the strange rabbinical tradition that Satan, seduced by Eve's beauty, enjoyed her favor and fathered the wild Cain with her. For since it is not Bootes-Adam, but rather the autumn serpent above the cradle that immediately follows the descending image of the Virgin and has already disappeared below the horizon when the latter is

still visible in the sky, this could easily be interpreted as a nocturnal courtship between the serpent and Eve (Plates IV and V).

As Virgo and the boat descend below the horizon, the image of Perseus rises in the east. It is located above *Aries,* near the entrance to paradise or the summery area of the zodiac. His feet are equipped with wings. He brandishes a sword in his right hand above his head and is called Chelub in Arabic, i.e. dog or guardian, and next to him appears the carter with the scourge: "Then Yahweh-Elohim drove out man and had the cherub encamped east of the garden and the flame of the flickering sword to guard the way to the tree of life." One foot of Perseus touches the Pleiades, which rise above the horizon when Perseus is fully visible. For the ancients, the Pleiades were closely associated with field work. The work of the plow began with their setting in November. Their rising in spring heralded the beginning of the harvest, the cutting of the ears of corn, the bringing in of the fruit, and so on. Therefore Yahweh says to Adam: "Because you have obeyed the voice of your wife and have eaten of the tree of which I commanded you, saying, 'You shall not eat of it,' the field shall be cursed for your sake; *in toil* you shall eat of it all your days. It shall bear you *thorns and brambles*, and you shall eat the *herb of the field. By the sweat of your face* you shall eat your bread until you return to the ground, for you were taken from it[1]."

THE SOLUTION

In the meantime, according to Persian belief, the rejection of man will not last forever. In the twelfth millennium since the creation of the world, i.e. after one world year has passed, the prophet Zarathustra will come, proclaim the divine teaching and prepare people for the arrival of the heavenly redeemer, the virgin son Sosiosh. Then, at the end of all days, he himself will descend in the clouds of heaven, raise the dead, hold judgment on the world, defeat Ahriman and his followers and lead the good into heaven to his father Ormuzd. Thus, according to the biblical conception, the progenitors of the human race are promised that the former blissful state will be restored and that man will return to paradise. Man fell through the *serpent*, nature was corrupted by the entry of the winter season in the *autumnal equinox* and the kingdom of darkness was established: through the *ram* or the *lamb*, which the Persians regarded this sign of the zodiac as, man is reconciled with God again, nature is renewed, the purified man is led back into paradise and the former light is restored, namely in the *spring equinox*.

From the Revelation of JOHN we have this well known symbolism of the lamb. Just as the Elian women at this time expected the Dionysus beast to rise from the waters of the sea, so the Jews looked forward to the coming of the *Messiah* on the Passover night at the time of the equinox, *and* the ancient Christians to the *return of Christ,* i.e. the heavenly Lamb. Or they probably also spoke of a wedding of the heavenly *bridegroom* with the *lamb*, whereby Christ reveals

[1] Gen. 2, 71L

himself as the *sun*, which enters the sign of the lamb in the equinox, unites with it and thereby merges with it into one.

Let us look at the sky on the evening of the spring equinox, when the sun has sunk below the horizon together with the lamb! Then the scales rise up in the east, the sign of *judgment,* with which we still find Themis or Justitia depicted today as the Virgin with the scales. Hence the idea of the *Last Judgement*, which the Lord will hold over people when he takes back control of the world in the spring equinox. "We thank you, Lord," pray the 24 elders in Revelation, "we thank you, Lord God, ruler of all, who is and who was, that you have seized the great power and taken dominion. The nations were angry; then came your wrath and the time of the dead to *receive judgment,* and to give reward to your servants the prophets and the saints and those who fear your name, small and great, and to *destroy those who destroy the earth"* "And there appeared a great sign in heaven, a *woman clothed in the sun, the moon under her feet*, and on her head a *crown of twelve stars;* and she was with child, and cried out in labor pains and the agony of childbirth. And another sign appeared in the sky: behold, a *great fiery dragon* with seven heads and ten horns, and on his heads seven diadems, and his tail swept away a third of the stars and threw them to the earth. And the dragon stood before the woman who was about to give birth, to devour her child when it was born. And she gave birth to a child who would shepherd all nations with a rod of iron. And her child was taken away to God and to his throne, and the woman fled into the wilderness, where she has a place prepared by God. And there was war in heaven between Michael and his angels against the dragon. And the dragon and his angels fought. And the great dragon was thrown down, that old serpent, called the Devil and Satan, who deceives the earth. He was

thrown to the earth and his angels with him. And I heard a loud voice crying in heaven: Now has come the salvation and the power and the kingdom of our God and the authority of his Christ – they have conquered him because of the blood of the Lamb[2]".

On the night of the spring equinox, the battle between light and darkness, between Ormuzd and Ahriman, is brought to a head. The new spring sun fights against the serpent-like Ahriman and his hosts and hurls them into the underworld. In the east, above the cradle, the Virgin rises, the woman with the wreath of twelve stars on her head, which refer to the twelve months of the new year, the *moon* under her feet, where the full moon stands in the vernal equinox of the Age of Aries, the Virgin on the moon or the globe as the Queen of Heaven. The seer depicts her with a child in her arms, with whom she appears to be fleeing from the *autumn serpent*. The serpent lashes out at her from above the cradle, while the polar dragon stretches its head out over the horizon as if pursuing the Virgin (fig. 13 a). The child in the Virgin's arms is the sun-child, which is why it is said that the woman is "clothed in the sun". The fact that this was understood as a "woman in childbirth" is explained by the fact that the evening sky at sunset in the spring equinox, when the sun has entered Aries, presents exactly the same view as at midnight on the winter solstice. At this time, the new year's sun is born in the sign of Capricorn, which is then at the lower meridian. The seer describes the flight of the woman from the serpent: with two wings of the great eagle, which is on the autumnal branch of the Milky Way and whose rising coincides with the culmination of Virgo (Table XII),

[1] Rev. ii, 17 f. [2] Rev. 12, 1 ff.

she flies into the "desert", a place where the serpent can no longer harm her. And we do indeed find the Virgin depicted in the star images with *wings*, with which she ascends to the point of her culmination. The serpent spews *water* from his mouth after the woman "like a *river,* so that she may be carried away by the stream; and the earth helped the woman and opened and swallowed up the stream which the dragon had cast out of his mouth"[1]. This refers to the fact that the river Eridanus sets in the west when the serpent rises on the eastern horizon (Plate X).

And now the constellation of the kneeling Heracles has also emerged. He places his foot on the head of the *polar dragon* and swings his club as if to crush it (panel X). Here we have the archangel Michael fighting with the dragon, and indeed this constellation was called the savior angel by the Jews. His rising towards the end of September is still celebrated today *on St. Michael's Day* on September 29. And since he rises at the same time as the scales, he is also usually depicted with the scales in the one, the club or the sword in his other hand on the head of a dragon lying on the ground. He is the heavenly judge of whom Revelation speaks. He is the "Lion of the tribe of Judah": he rises when the lion culminates and has borrowed the skin from this animal; indeed, according to the Gnostic view, he himself is depicted with the head of a lion[1]. But he is also the child of the virgin who "feeds" the nations "with a rod of iron", with his club, and who is caught up to God and his throne, for the constellation of Heracles is located at one of the northernmost or highest points of the heavens, and when it rises, the constellation of Cassiopeia, which was also regarded as the

[1] Revelation 12, 13 ff.

throne of the Most High, sets. But the great serpent that is defeated by it is the polar dragon, which occupies such a large space in the northern sky; it is at its lowest point, appearing as if "thrown down" to the earth when the constellation of Heracles rises above the horizon.

It is just a different interpretation of the same celestial image when the Gospels describe the birth of the boy Jesus in Bethlehem and his persecution by HEROD. At the time when the birth of the new sun took place around midnight on December 24th in *Capricorn*, the sign of Cancer culminated. This constellation consists of the two so-called asses and the manger, a cluster of stars located between the two asses. Cancer and Capricorn are in opposition and thus in an astral relationship to each other; it can therefore be said that the baby sun is born between donkeys in a manger and thus in a stable. To the south of Cancer are the celestial oxen, which on our globes are grouped together in the shape of a unicorn; thus it can also be expressed that the sun of the new year lies between the ox and the ass in a manger.

The constellation of *Virgo* has risen in the eastern sky. Her rising seems to be connected with the birth of the god of light. When her feet touch the horizon, the birth is complete. In Babylon, according to HERODOTUS[2], she was therefore called *Mylitta,* which means *"woman who gives birth"*[3]. Thus she appears as the *mother of* the divine child: she gives birth without being touched by a man and remains a virgin even as a mother. This is the "immaculate conception". It is the

[1] Origen: Contra Celsum VI.

[2] I, 131, 199 t

[3] ZIMMERN: Die Keilinschriften und das AT 192, 423, note 7.

expression for a heavenly, not for an earthly, historical event; only in this way is it comprehensible and loses the last quarter in the balance. This is why the celestial Virgin is usually depicted on the crescent moon (last quarter): the Virgin as the mother of the child of the sun. To the side of the Virgin is Bootes. He plays the role of Joseph in the astral myth. He accompanies the Virgin during her entire journey across the sky; however, he does not set at the same time as the Virgin in the evening, but remains visible in the sky for almost half the night. He is only the "nurturing father", but not the real father of the world redeemer, i.e. the new year's sun. Indeed, it seems as if the image of the harvest woman, the reaper or ear harvester, was only called "virgin" because it was related to the image of the boat, her companion or husband, and he did not "go to bed" with her. The interpretation of this astronomical fact thus appears here to be exactly the opposite of that in the story of the Fall of Man. In Genesis, the woman draws the man down to herself and tempts him to sin. In the Gospel, the man keeps away from his wife in chaste consideration. Indeed, the fact that the boat remains in the sky while the Virgin disappears below the horizon has almost led to the idea that Joseph intends to separate himself completely from his wife. In the older conception, SATAN courts Eve in the absence of her husband. In the Gospel, it is the Holy Spirit, God himself in his supernatural majesty, who "overshadows" the Virgin, and the fruit of their union is not a Cain, the first murderer, the archetype of human violence and envy, but the world redeemer in his goodness and mercy. Thus the Virgin *Mary* in the myth is only the Christian equivalent of Eve in the Old Testament, a connection that was quite familiar to the Gnostics in the first centuries of our era.

However, Christianity is not alone with this idea. In

Babylonia, the constellation of Virgo was, as already mentioned, the celestial representative of the "birth-giver" *Mylitta* or *Istar*, who is depicted as a mother giving birth to her son *Marduk*. The Egyptians saw her as Isis or *Hathor,* the divine virgin and mother of the world, who gave birth to the young god of light Horus at the winter solstice and over whose temple at Sais, according to PLUTARCH, it was written: "The fruit of my womb is the sun." The Eleusinian Mysteries equated her with Demeter *Brizo*, the World Mother, as she suckled the divine boy *Jakchos* and who was also called ***IEQA*** *naq^Evog,* i.e. the "holy virgin". The Orphics called her the chaste Athena, who, without ceasing to be a virgin, was the mother of the sun-child Dionysus is supposed to be. On old globes, it is indeed depicted with a child in its arms, and astronomers referred to it as Ceres with the Bachus child.

Medieval theologians were still aware of these mythical connections. "We know," says ALBERT THE GREAT in his Liber de Universitate, "that at the rising of the sign of the heavenly Virgin the birth of our Lord Jesus Christ took place, and that all the divine mysteries of his incarnation, from his birth to his ascension, were recorded in the constellations and prefigured in the stars that proclaimed them." "O Virgo felix! o virgo significata per stellas ubi spica nitet" ("O blessed Virgin! o Virgin, signified by the stars, where the spike, the star Spica shines") is written by Ovidius de Vetula: ad virginem Mariam. And ROGER BACON says: "The opinion prevails that the Blessed Virgin has her image and likeness among the io first degrees of the constellation of the same name, and that she was born when the sun was in the house of Virgo, as is also designated in the calendar [1]." The words serve to explain a passage by the Arab astronomer ABULMASAR, who, according to the Latin translation BY HERMANN THE DALMATIAN, describes the constellation of the

Virgin as "Virgo immaculata, super solium residens, puerum nutriens, in loco cui nomen Hebräa, puerum dico, a quibusdam nationibus Jesum nominatum" ("Immaculate Virgin, seated on a throne, in the place called Hebräa, nourishing a boy, who is called Jesus by certain peoples.") But the passage in ABULMASAR reads: "One sees in the first decan of the sign of the Virgin, according to the oldest traditions of the Persians, Chaldeans, Egyptians, Hermes and Asclepius, a young woman, called in Persian Seclenidos de Darzama, a name which in Arabic is translated by Adrenedefa, i.e. a chaste, pure, pure woman. i.e. a chaste, pure, undefiled, beautifully built virgin, of pleasing countenance, with a modest face, long hair, holding two ears of corn in her hands, seated on a throne, feeding and watering a young child, whom some call Jesus and whom we call Christ in Greek[2]." RICCIOLI therefore called the statue Virgo Deipara: the Virgin God-bearer, and so the Virgo coelestis or "heavenly virgin" also appears on Persian celestial globes, namely as "Virgo pulchra, educans puerum, lactans et cibans eum" (as "a beautiful virgin who raises a boy by watering and nourishing him"), as SCALIGER writes in the notes to MANILIUS, the Roman astronomer.

St. Anne is considered to be the mother of the Virgin. This is, as DUPUIS already said,[1] none other than the Roman Anna Perenna, the female conceived year = annus, the humanization of the annual cycle, whose festival was celebrated at the beginning of the new year. Among the planets, she corresponds to the first full moon of the year, which is why her festival fell in the Ides, i.e. at the time of the

[1] SELDEN: Dediis Syr. I, 104; KIRCHER: Oedipus I, 215.

[2] C. 6 Introd. in astronomi-cpn cp. 4: De natura signorum.

full moon. Among the fixed stars, it is represented by *Cassiopeia*, which at midnight was just opposite the constellation of Virgo in the western sky when the year began at the winter solstice, but indicated the first day of the new year by its emergence from the dawn in the sign of Pisces when the beginning of the new year fell in March, as in prehistoric times. She was regarded as a kind of spring nymph: "the nymph of gentle Numicius, always hidden in the river" – is how OVID describes her in his calendar of festivals[8], and indeed the constellation of Cassiopeia is located in the *Milky Way,* which was regarded as a celestial river. OVID, however, has it equated by some with Themis and as the same as Virgo, or he even associates it with the Atlantids, i.e. the Pleiades, which is probably based on a misunderstanding[8]. According to the Roman calendar, the Ascension of Astraea took place in mid-August. At this time the sun enters the sign of Virgo and the latter disappears in its rays. This is why the Church celebrates the death and ascension of the Virgin on August 15th. Mary, it is said, then unites with the glory of her divine Son, namely the sun, and takes her place in heaven at his side. Three weeks later, on September 8, she emerges again from the rays of the Virgin; hence the day is considered to be Mary's birthday.

The rising of Virgo at midnight on the winter solstice is preceded by that of *Leo*. The lion is located between Cancer and Virgo; it identifies the newborn as the "Lion of the tribe of Judah". For the 12 tribes of Israel were (Gen. 49), as mentioned, related to the 12 signs of the zodiac, and the lion is the sign of Judah. In the west, the *ram* begins to sink below the horizon. He is on the run to Egypt from HERODES, who has reached his lowest point in the form of the polar dragon and is now moving upwards again, or the *autumn serpent*, which is just opposite Aries and threatens to rise above the

eastern horizon. For in the astral myth Egypt is called the "lower land" or "south land", the southern or wintry region of the zodiac, where the Israelites experienced the great darkness, which was also otherwise referred to the shadow realm, and at the border of which the ram stands on the vernal cross.

Here in the west, the constellation of Orion is already tending to set; its three *belt stars* are still popularly known today as the *three kings* or *magi.* They saw in the east *"ev τ^ dva-Totfj",* i.e. in the rising, the star of the world savior, the star of the Virgin, which according to the prophecy of Zarathustra was also to have the form of a virgin, and came to pay homage to the newborn. HEROD has instructed them to find out where the child was born. They tell him: In Bethlehem in Judea. According to its name, Bethlehem is the "house of bread", the *house of the ear of corn,* i.e. the Virgin with the ear of corn. Mary used to be called the "sheaf of wheat" by the minstrels of the Middle Ages and in popular parlance even today[1]. Her rising on the eastern horizon is the sign that the new god, the sun as world redeemer, has been born out of the night of winter. "And since they had been told in a dream not to go back to HEROD, the magi returned to their country by another route"[2]: they went westwards, having come from the east.

Thus the Gospel narrative is in fact only another version of the account of the birth of the Savior in Revelation and at the same time the exact counterpart to the Old Testament

[1] III, 139.

[2] III, 653.

[3] Ibid. ff.; cf. also III, 145; 523 ff.

narrative of the fall of mankind. The same woman, the virgin in the sky, who caused the fall of humanity through her own fall in the autumnal equinox, is also the mother of the world redeemer in the winter solstice or spring equinox. This is such a widespread myth, recurring among so many different peoples, that we must conclude that all these stories have a common source, and ultimately this is nowhere to be found other than in the starry sky. The Indian Brahma is carried away by Maia from the blissful peace of Nirvana into the world of appearance and unhappiness, and it is again Maia who gives birth to the world redeemer Budhha. The evil Jahi, the daughter of Ahriman, incites him to corrupt the creation of Ormuzd[3]. According to the Chinese concept, the woman is also "the first source and root of all evil"[4]. Eabani in the Babylonian Gilgamesh epic perishes at the hands of Istar, the sun hero Heracles at the hands of Deianira, Samson at the hands of Delila, Jason at the hands of Medea, Siegfried at the hands of Brunhild. The fate of the Sun and thus of the whole Earth is sealed as soon as it enters the "house" of Virgo and enters into its annual union with her. In the very next sign, that of Libra, her descent into the netherworld takes place. Then the serpent flickers out of the abyss and the scorpion delivers its deadly sting. The virgin, however, steps on the serpent with one foot, which was particularly obvious as long as the scales were not yet a special constellation, but were given to the virgin as a gift. This is why it says in Genesis: "I will put enmity between you and the woman, and between

[1] EISLER: op. cit. I, 281.

[2] Matth. 1, 12;

[3] BUNDEHESCH: c. 3; WINDISCHMANN: 60.

[4] JEREMIAS: op. cit. 96.

your seed and her seed; he will crush your head, but you will bruise his heel[1]."

If the story of the fall into sin is of an astral nature and the story of the Savior's death has its reality in the stars, then what about the death of the Savior, through which the redemption of the world is brought about? The two narratives of the Fall and the redemption of humanity belong directly together. They are so interdependent and, as it were, only the two corresponding poles of one and the same whole, that they cannot be torn apart and considered from different points of view. DUPUIS has already pointed out that the existence of a Redeemer CHRIST can only be admitted as a historical fact if the conversation of the woman with the serpent and the resulting introduction of evil into the world is proven to be historical. If, on the other hand, this alleged story is only an allegory, then the redemption of the world by CHRIST cannot be a reality either. These two stories cannot be separated from each other. The nature of the one necessarily determines the nature of the other. Without sin there is no redemption, without the guilty there is no reconciler. If one story is only true from a certain point of view, then the other can only be true from the same point of view. Now the story of the fall into sin has proved to be an asterisk. We therefore have the right to look for the corresponding figures in the heavens for redemption[2].

[1] Gen. 3, 15. [2] DUPUIS: III, 14 ff.

THE STARRY SKY IN GERMANIC MYTHOLOGY

For the explanation of the myths of the ancient peoples, the starry sky has a far greater significance than it has hitherto been accorded by official science: this much should be beyond doubt as a result of the foregoing.

Are not the myths of the Germanic tribes, our people, especially the ideas of the Edda, also influenced by looking up to the starry sky?

If, as we have seen, so many myths are derived from the starry sky, it is highly unlikely from the outset that our own ancestors, with their vivid imaginations, could have taken no clues for their mythical ideas from the stars. According to the prevailing view, they borrowed all relevant material solely from the sun, the moon, clouds, fog, thunderstorms and other atmospheric, climatic and related phenomena. And yet they obviously could not have been unaware of the importance of the starry sky for finding one's way on earth, for agriculture, navigation, the celebration of religious festivals and the activities of daily life, and they too must have been directly guided by the stars. In particular, it can be assumed that, as with all peoples, the priests would have owed the higher wisdom attributed to them not least to the observation of the fixed starry sky and the course of the planets.

The megalithic stone settlements ("Troy castles"), whose astronomical character is beyond doubt, and monuments such as the famous Stonehenge in southern England, which is almost four and a half thousand years old, prove how early the northern peoples must have been concerned with the exact determination of time and therefore with the starry sky.

In fact, they make it seem increasingly doubtful whether astronomy really originated in Babylon and whether, conversely, Babylonian astronomy in prehistoric (pre-Sumerian) times did not arise from the suggestions of northern European migratory peoples, to whom the Egyptian pyramids also owe their astronomical character[1]. We know from the Gaulish Druids that they were concerned with astronomy. Caesar says that they studied the movements of the stars and the size and shape of the earth. They also had writings on the calculation of the periodical return of the festivals. Their temples were laid out according to astronomical principles, as indicated by the frequently recurring number of stones: 12, 19, 30, 60. Moons and years began with the sixth night of the new moon. They reckoned according to annual cycles of 30 lunar months. They also knew a solar cycle of 19 years[1]. They began the year eight days before the winter solstice. Ireland was a center of Druidic scholarship and was in close contact with Norway.

In his "History of the Goths", JORDANES praises them, whom he calls "the wisest of the barbarians, almost like the Greeks"[2], for their priestly erudition. Among the knowledge that was counted among their theology, he includes "the doctrine of the twelve signs of the heavens (i.e. the zodiacal constellations) and the course of the planets"[3]. And the same writer reports that the Goths already knew the names of 346 stars in SULLA'S time under their king, the wise DICENAEUS. In Iceland, as the Icelanders' Book of Are Frode (cap.4) shows, the year was counted in 360 days and four excess days (epagomena), namely 12 months of 30 nights and 4

[1] Cf. ERNST KRAUSE: Die Trojaburgen Nordeuropas 1883; also W. PASTOR: Aus germanischer Vorzeit 1907.

days each. However, when it was realized that this counting method shifted summer more and more towards spring, because one day too few had been counted, one day was added, so from now on the year was counted as 365 days and one day more in leap years. However, this innovation was not adopted until 980. According to GEIJER in his "History of Sweden", an otherwise unlearned man named ODD is said to have lived in Iceland around the year 1000, who was so experienced in astronomy through tradition and his own observations that he was given the name "Sternodd" (Stjörnu-Odd) and his information was used to help establish the Christian year[4]. It is said of the Swede Raudolf that he was able to calculate the course of the sun and the moon. Not only did he know the course of all the celestial bodies, especially those that were responsible for the change of time: he also determined the length of day and night and knew the number of hours even when no star was visible. This knowledge of the stars is also said to have been a hereditary possession in his family[5]. Runic writing was also used for calendrical and astronomical purposes. The runic or annual staff was used to calculate the seasons and sacrificial or popular assemblies. In his "Historia Gentium septentrionalium", OLAUS MAGNUS reports that the Swedes knew how to follow a runic system passed down to them from their ancestors.

They would be able to find all the necessary time

[1] DIODORUS II, 47.

[2] op. cit. cap. 5.

[3] op. cit. cap. 11.

[4] op. cit. 291.

[6] WEINHOLD: Altnord. Leben 1856, 371.

determinations on their runic staff themselves; they would be able to predict all movable feast days and lunar changes for io, even 600 to 1000 years. But none of this is possible without precise knowledge of the starry heavens. Such knowledge, however, was originally priestly wisdom and will have found expression in myths among the Germanic tribes, as everywhere else[1].

In his "L'Origine de tous les Cultes", the fundamental work of astral mythology (1794), DUPUIS was also the first to make extensive reference to astral relationships in Germanic myths, but without delving deeper into the subject, which was still relatively unknown at the time. Following him, FINN MAGNUSSEN in Sweden AND ERNST TRAUTVETTER and MONE in Germany then applied the astral mythological explanation to the Edda. In his essay, "Asciburg oder die germanischen Götter-und Heldenlieder des TACITUS und der Edda als Sternbilder dargestellt"[2], TRAÜTVETTER even attempted to carry out this explanation down to the last detail, but in doing so, he went to such fantastic arbitrariness and unfounded assertions that his explanations could only bring the subject into disrepute and lacked any scientific value. JAKOB GRIMM, who cleared up this groundless fantasy of Romanticism and put the study of Germanic myths on a firm footing for the first time, also devoted a separate chapter to the stars in his "German Mythology" in that cautious, level-headed, sober, calmly deliberative manner which for a long time prevented astral mythology from entering the field in question. At the same time, however, he also introduced the mythology of weather, clouds, fog and thunderstorms, the main representatives of which are KUHN, SCHWARTZ, LAISTNER, ELARD HUGO MEYER and others, and which still holds an almost unrestricted sway in the scientific community today. STUCKEN'S "Astral Myths" (1901-1906), for example, has

received virtually no attention in these circles. And yet the astral character of certain Eddic tales has already been so convincingly demonstrated here that one might have expected researchers to take a closer look at the subject. However, the old experience that it is easier to make new discoveries in science than to get them noticed by its traditional representatives and to dissuade them from long-established prejudices and favorite opinions proved itself here once again. The astral explanation of the Germanic myths has hitherto hardly attained any closer significance, not both because it is not compelling – for in all too many cases the usual natural-symbolic explanations of myth researchers from atmospheric and related natural phenomena are not – but because the starry sky is far removed from our scholars and it is, however, easier to concoct figures from clouds, It is, however, easier to concoct whatever shapes one wants from clouds, nebulae, winds and, more recently, from the moon than to immerse oneself in the starry sky with a lovingly empathizing imagination and thereby put oneself in the mental state of a naively feeling and childishly creative past.

[1] Cf. NORK: Sitten und Gebräuche der Deutschen 1849, 865 0.

[2] In OKEN'S "Isis'* 1820, Heft 9.

INDIVIDUAL CONSTELLATIONS IN MYTHOLOGICAL ILLUMINATION

And yet the Edda itself gives us a sign that astral ideas also play a part in the world of Norse myths.

In the prose or so-called Snorra-Edda we encounter the general idea that the *stars were sparks from Muspellsheim,* the fire region of the earth, which flew around in the air until the gods gave them a seat and a course to illuminate the earth (Gylfag. 8). We also learn how Thor, when he wandered over the Eliwagar, the "stormy waves", with Aurwandil (High Orendel), the "bold one", in a basket on his back and froze Aurwandil's *toe* protruding from the basket, broke it off and threw it into the sky, where it can now be seen as the star called "Aurwandil's *toe"* (Skaldsk. i). The mythologist MOGK interprets Eliwagar as the Milky Way. But it could also be the celestial river Eridanus, which seems to be somehow connected to the Milky Way. Unfortunately, we cannot say with certainty which constellation is meant by "Aurwandil's Toe". GRIMM points to the morning star, others to Rigi, the brightly shining star in the raised one foot of Orion. This has a certain probability insofar as the name Aurwandil means "one who walks on the sea" and Rigi is located directly above the star river Eridanus. More clearly, however, Orion presents himself to us as a sea-walker, as one of his legs is half in the starry river Eridanus and he appears to be wading through the waves. This is how the giant Orion wades in the sea in Greek mythology. Indeed, it is almost reminiscent of the myth of Thor and Aurwandil when Orion carries the little fire demon Kedalion across the water on his shoulders, like Christopher carrying the Christian savior. Now it will turn out that the Thor wandering over the Eliwagar itself has its celestial

archetype in Orion. According to this, the toe star Rigi should not be attributed to the Aurwandil, but to its divine bearer, and "Aurwandil's toe" should therefore be sought in another star, unless one wants to assume that the difference between Aurwandil and Thor has become blurred in the popular imagination and that the toe star of Orion has become the toe of Aurwandil. One might think of the Aurwandil carried by Thor as the Betelgeuse, the radiant shoulder star of Orion. In the northern regions we are dealing with here, it heralds the rise of Orion around the time of the summer solstice, while its setting indicates the onset of the cold season around the time of the autumn equinox or coincides with it. Its name is corrupted from the Arabic ibtal al ganza: shoulder of the giant: Betelgeuse, and certainly he is the representative of the Kedalion and the Christ Child in the tale of Christophorus[1]. However, according to UHLAND, the name Aurwandil or örwandil can also mean "the one with the arrow" (oer = arrow). As "arrow star" (or "lance star"), however, P. JENSEN proved the Betelgeuse, which already bore this name among the ancient Babylonians [2], and thus it should be established that the "fire demon" Kedalion and örwandil are indeed to be seen in the red-hot Betelgeuse and that we therefore have an image of the sun in the örwandil (Aurwandil) on the shoulder of Thor or in the Betelgeuse on the shoulder of Orion, which, having become small and weak in autumn, is carried over the celestial waters, the winter part of the zodiac, by the celestial giant.

We are better off than with Aurwandil's toe with the story (Bragor. 2), according to which Odin or Thor, after they had killed the giant *Thiazi*, the father of Skadi, threw his *eyes* into the sky as atonement for the manslaughter and created stars from them. There seems to be no doubt that this can only refer to the *twins*, those two stars of approximately the same

luminosity and size, which are so close together that they could easily give the impression of eyes. In addition, we can see from this assumption how the whole conception that one of the gods mentioned threw them into the sky could come about: they are located above Orion in the vicinity of this constellation; Orion, however, with his raised breaths, makes quite the movement as if he were throwing something into the sky (Figs. 9 and 10).

That the *twelve numbers of the main Norse gods or Aesir* are modeled on the twelve numbers of the Olympian gods and are thus probably a product of scholarly speculation is probably fairly generally recognized. The twelve gods of the ancients correspond to the *twelve images of the zodiac.* And if the latter were also referred to in antiquity as the twelve *"houses"* of the sun, into which it entered on its annual circuit around the heavens in order to dwell in each of them for a month, this idea is also reflected in the "houses" which, according to Grimnismal, were assigned to the Aesir in Asgard, the realm of the gods. The tenth of these "houses" bears the name *Glitnir* and is the "house" of Forseti, the god of law and justice, in whose name justice was dispensed, the great popular assemblies or Thinge were held in the autumn equinox and disputes were fought out in the "divine court". It corresponds to the zodiacal image of the *scales.* But the scales are the ancient symbol of justice. Its constellation is located at the point in the sky where day and night have the same length and are, as it were, balanced on the scales of a balance[1].

The examples given should suffice to prove that there were

[1] p, above p. 55t

[a] P. JENSEN: Das Gilgameschepos in der Weltliteratur 1906, 81 f.

also popular names for the stars and constellations and myths associated with them in the Germanic faith, but with the penetration of Christianity and Latin writing and science into the North, these were displaced by the names inherited from antiquity and finally completely erased from memory.

Only a few terms taken directly from the view of the constellations in question have survived in the vernacular. One of these is the term *"chariot"* for the Great Bear. This expression was also familiar to the ancients, but for our ancestors it was associated with the idea of certain gods when they called it the *"Lord's Chariot"* or *"Charlemagne"*; this does not refer both to Charlemagne and to Thor or Wodan, the two "lords" – for this means "Karl" – in the world of the gods. Thus an old Swedish chronicle speaks of Charlemagne in connection with Thor, as he mounts his chariot and holds the *seven stars* in his hand. This may refer to the seven stars of the chariot, but it may also refer to the Pleiades, the seven stars of the ancients. And indeed, Orion-Thor stretches out his hand towards the Pleiades and raises his foot as if to mount his chariot, while the celestial chariot is at its lowest point, in the lower meridian, and appears to be about to ascend. When *Capella,* the goat star in the chariot, shines on the eastern horizon, it seems to pull the chariot up behind it.

This could easily have given rise to the idea of a *team of goats* in front of the god's chariot, unless HUGO WINCKLER[1] wants to see the goats of Thor in the twins, who were

[1] A more precise localization and classification of the remaining Aesir into the signs of the zodiac, as FINN MAGNUSSEN, NORK and others have attempted to do, is not possible due to the lack of any further clues.

originally depicted as billy goats, and whose emergence coincides with the passage of the chariot through the lower meridian. In any case, the spring beer known as Bockbier[1] does not take its name from the twins, as WINCKLER assumes, but from the goats (Capella) in the chariot, which rise at the same time as the ram and herald the coming of spring.

The small star, barely visible to the naked eye, above the middle drawbar of the chariot is popularly called the *waggoner,* dwarf, Thumbelina, Dümke, Hans Dümkt or the little rider, and all kinds of fables are used to explain why, since the chariot circles the pole upside down (with the drawbar pointing backwards), it pulls the horses backwards. According to popular opinion, the Pleiades probably also represent a *hen with her chicks*, but may also be seen in the *seven knives* with which, according to Gylfag. 2 the "man", namely Orion, plays in front of the hall of the gods. This constellation is located exactly at the point where the sun passes through the *"wall"* of the Milky Way, which reaches its highest elevation here in summertime, i.e. at the entrance to the world of the gods [2], and could therefore be regarded as a doorkeeper.

ORION MYTHS

More than any other, the constellation of *Orion*, because of its peculiar shape, has given rise to ever new, bolder, more adventurous and more daring ideas among the Germanic peoples and has generated a myriad of myths, perhaps more than the moon, which today, under SIECKE'S influence, is used by some mythologists for almost everything (Fig. 9 and io). Orion *is the most human-like* of all the constellations, and both its location at one of the busiest and most important points in the sky, namely where the Milky Way is intersected by the sun's orbit, where it reaches its highest elevation and separates the winter and summer regions of the sky by a clearly recognizable boundary line, as well as the time of its appearance around the time of the summer solstice, its setting at the time of the autumn equinox, its nocturnal radiance in the winter sky and its temporary complete disappearance when the sun extinguishes it in its rays, made it the object of the most extravagant imagination and the most powerful exciter of fantasy.

This was directed both at individual stars in that image and at the entire constellation itself.

Thus the people referred to the three adjacent stars that form the so-called belt of Orion as *"Frigga's Rocks"*[6], perhaps due to the fact that the entire constellation was originally regarded as a rock. Under Christian influence, this then became "Mary's Rocks". Or the Orion belt was also understood to be the *spindle* that belonged to the goddess's

[1] Die babylonische Kultur in ihren Beziehungen zur unsrigen 1902, 43, und: Die babylonische Geisteskultur 1907, 89.

grave goods. It is the spindle on which Sleeping Beauty, the sun maiden, pricks her finger in fairy tales and thus sinks into a deadly sleep, because her setting in the fall and her rising in the evening at the time of the winter solstice coincide with the "death" of the sun. In Upper Germany, the people want to see *"three reapers"* in the belt stars of Orion because they are said to resemble three reapers standing next to each other in the field. The resemblance of the whole constellation of Orion to a sheaf tied together and the fact that Orion rises at the time of the hay harvest may have given rise to this idea. STUCKEN has wittily tried to explain Odin's adventure with the reapers (Bragar. 4) from this. In the Middle Ages we come across the name *"Jacob's staff"*[1] for the Orion belt. The constellation of Orion was thus associated with the apostle St. James, who traveled as a "pilgrim" along the celestial orbit. Other popular names for this constellation are the *rake*, which is again reminiscent of the three reapers and probably also refers to the rising time of Orion during the hay harvest [8]. Or it was probably also called the *plow* or *wagon*. If these names are not based on a confusion of the celestial chariot, the Great Bear, rising at the same time as Orion, which could easily be interpreted as a plow, they are probably caused by

[1] According to WINKLER, the expression should refer to Genesis 32:n: "For (only) with my staff did I cross the Jordan." According to this, Orion would then be regarded as the heavenly representative of the forefather Jacob, which incidentally corresponds well with the dislocation of his hip socket by the "angel" (bull) at the ford of the Jabbok (Milky Way); for Orion limps as a result of the oblique position of his belt stars and seems to be fighting with the bull breathing furiously at him. And indeed, his belt, the staff of Jacob, is located above the Jordan, namely the river Eridanus, which Orion seems to be fording.

the fact that next to Orion is the image of the bull pulling the chariot or plow behind him.

The Anglo-Saxon name for Orion as ebur-drung or eburdring, which means *"heap of boars",* is very strange. This is all the more striking as Orion was also thought to be related to the boar in oriental thought. The month of Cancer, in which Orion rose, was called the boar month (Khansiran) by the Syrians, and the boar was sacred to the Babylonian Ninib, to whom the month belonged. In this month, the festival of Tammuz or Adonis was celebrated, who was said to have met his death at the hands of a boar. Adonis is the representative of the beautiful season at its peak and has his astral archetype in Orion. Betelgeuse on the shoulder of Orion was regarded as the "star of the boar", which was supposed to have brought death to Adonis, probably because Orion disappears below the horizon with his demise in the autumn season. Adonis-Tammuz dies when the sun has reached the peak of its annual orbit and is now rolling downwards again. Therefore, in the month of Tammuz, when the plant growth dies under the glowing rays of the sun, the festival of his death used to be celebrated together with that of his resurrection (the rising of Orion!). In the month of the scorpion, however, Orion sets, and like Betelgeuse, the scorpion also seems to be understood as a boar, with the scissors of the scorpion resembling the scissors of the crab and pointing to the tusks of the boar. In India, "boar" was also the animal name for the constellation of Orion. The red shining Betelgeuse was the star of the god Rudra, the "red-brown boar of the sky". Betelgeuse, however, corresponds

[2] The Finns call Orion's belt "Wäinämoinens Sense". GRIMM: op. cit. Supplements 213.

exactly to the red glowing Antares in Scorpio, which is 180 degrees away from it and rises when it sets[1].

It is well known that our ancestors associated the boar with the Christmas season (winter solstice). At this time, so-called boar pastries (baked goods in the shape of a boar) were eaten and a boar was placed on the head of which the so-called boar vows were made. We can now see the reason for this, because in northern regions the boar star rises above the horizon at sunset at this time. It is possible that the Hyades, standing at an acute angle, were regarded as the head of the boar. After all, the Greeks derived their name from hys: the pig, and the Romans called them suculae: little pigs. This would explain why the person swearing the boar's vow had to place his hand on the animal's head: Orion places his hand on the Hyades! Now GRIMM has connected the expression eburdring with *Iring* through juwaring. Iring, however, is that Thuringian hero, the friend and advisor of his king Irxnenfried, who killed him brazenly and, when the enemy attacked him, cut his way through them with his sword and escaped. According to WIDUKIND VON CORVEY, this is where the Milky Way got its name *"Iringstrasse"*. Here we see the origin of the legend ' on the basis of a celestial image. Or can we doubt that Iring is the constellation of Orion? Orion seems to be making his way through the fixed stars surrounding him in dense clusters with a club or, according to another conception, with a sword in his hand. At the same time, he is at the lowest point of the Milky Way or Iring Strait, which reaches its highest elevation when Orion rises above the horizon, stretching from one end of the sky to the other.

[1] Cf. JEREMIAS: Handbuch 2640; KRICHENBAUER: Theogonie U. Astronomie 1881, 259. 293.

Irmin is combined with Iring, and the Iring road also bore the name *"Irmin's Way"*. Irmin, however, like Iring, is only a form of the old Germanic sky god, after whom the tribe of the Irminons was named, and who gave rise to the fact that the sky chariot was also called *"Irmin's Chariot"*. This also leads us back to the constellation of Orion, which is related to the "chariot" because both take their path upwards at the same time and are separated by 90 degrees, a quarter of the celestial circle. Irmin and Iring are therefore obviously just two names for the same deity, who had his astral archetype in Orion.

The syllable Irm (Erm) and Ir (Er) originally only seems to mean "great" or "mighty" and refers to the giant figure of Orion. The word "mihhal", which forms the basis of the German name *Michel*, has the same meaning. The "German Michel" originally got his name from this, not from the archangel Michael, and is therefore also none other than the giant of the heavens. And if he is usually understood as a farmer who drives his opponents before him with a scythe or flail, this is not only reminiscent of the "three reapers", "Wäinämoinen's scythe" and the "plow", but also of the fact that the old Germanic sky god was actually a farmer's god, just as Thor, whose relationship to Orion we have already pointed out, was still worshipped in later times, especially by the farmers.

Now we hear of *"Irmin's pillars",* one of which Charlemagne is said to have destroyed in the Eresburg (Er-Ir-Iring) in 772, another of which was erected by the Saxons after their victory over the Thuringians at Scheidungen on the Unstrut. It will no longer seem too bold if we also see the archetype of these "pillars" in the sky, namely in the Milky Way, which is in the closest relationship to Orion-Irmin and has its highest point of view reached at the same time as

the emergence of that constellation[1].

As with Cancer, with which it rises, the constellation of Orion used to be assigned to the sign of Taurus, with which it sets together. Taurus is the sign of the zodiac for May. At its setting in the evening, Orion lies lengthwise on the horizon, while the Milky Way has now fallen and is at its lowest point. This is probably the astral origin of the Germanic *May Day celebrations*. Around this time, a straw puppet, popularly known as "the old Jew", used to be thrown into the water or burnt, accompanied by cheerful singing and jolly jokes. The "old Jew" is a corrupted "der alte Jötunn". This means "giant" and refers to the giant "Orion", which sinks below the horizon in the evening in the month of May after having dominated the sky all winter as the "winter giant". Beyond the horizon, however, a water or fire was thought to surround the entire sky: the "fire" of the evening red!

Just as Irmin is the god of the Irminons, *Ing* is the god of the second Germanic tribe mentioned by TACITUS, the Ingwions, and his image is also linked to that of the chariot. "Ing", it says in an old Anglo-Saxon runic song, "was first seen among the men of the East Danes, later he went east (west?); over the waves he strode and disappeared, and the chariot rolled after him." The god with the chariot striding over the waves will also be none other than Orion, whose temporary complete disappearance (in the rays of the sun, during the time when he rises and sets with it at the same time) has occupied the mythical imagination everywhere in the liveliest way. His name designates him as the "Arrival", and he is, like Irmin and Iring, only a form of Tius (Tiwaz), the ancient god of light and heaven. His arrival, i.e. his reappearance from the rays of the morning sun, falls at the time of the summer solstice, when the sun is at its zenith. This is, as I said, the "high time", the holy time of the year,

the time of joy and fertility, when peace was needed for the sake of the harvest, and therefore Ing-Orion was regarded as the bringer of all those goods, and the arrival of the god will have been celebrated in just as festive a manner as the return or resurrection of Tammuz-Adonis was celebrated at the same time in the Orient.

Thus we find the same phenomenon among our ancestors as among other peoples: the image of the heavens corresponds to the image of the world and vice versa; the festive customs are imitations of the events in the starry sky; the earthly roads correspond to the great celestial roads. The earthly conditions originally stimulated the imagination to interpret the heavens in its own sense. But now, conversely, they receive their sacredness and significance from heaven.

In Sweden, the Milky Way is called *the "Erichsweg"*. This is connected with the old custom that when a new king took over the kingdom, he had to march through the country on the great military road and confirm his liberties to the people. However, GRIMM rightly assumes that Erich is the name of an old god, just as the devil is still called "old Erich" in Denmark today. According to GRIMM, however, there can be no doubt as to which god is meant, since Erichstrasse is also called *"Riksstrasse*" and this name refers to Rigr, the earthly name of the god Heimdall, who, according to the Edda, walks "the

[1] Among the Semitic peoples, the Milky Way in Taurus (spring equinox) and Scorpio (autumn equinox) corresponded to the two pillars carried by the Phoenician Heracles (Samson) and which, according to i. Kge. 7, 21 and 2 Chr. 5, 17 under the names Boaz and Jachim stood in front of the temple in Jerusalem as symbols of the division of the annual course of the sun (JEREMIAS: Das AT im Lichte des alten Orients, 3rd ed. 1916, 365.).

green paths of the earth" to create the three human races or estates of servants, free peasants and nobles. In the "green paths" GRIMM has the white, shining ones of the sky reflected, i.e. nothing other than the Milky Way. Its name "Riksstraße", however, leads us back to Orion, the heavenly wanderer (think of the "pilgrim" James and the world wanderer Orendel [Aurwandil], the medieval Odysseus). According to KUHN and SCHWARTZ[1], other traditional names for the Milky Way are "Sand Path", "Sun Path", "Chariot Path" and "Cow Path". The latter name is probably due to the constellation of Taurus on the Milky Way, while the term "chariot path" again refers to the celestial chariot that travels upwards at the highest point of the Milky Way.

In fact, the special characteristics of Orion certainly fit the description that the Edda gives us of the god *Heimdall*. As "the one who shines over the world", he dwells in Himinbjörg, the sky castle (Milky Way at its highest bulge), at the "trembling resting place": Bifröst, the *sky bridge* or the path on which the gods descend from heaven to earth. This is usually interpreted as the rainbow. However, since both ideas of a heavenly arch merge into one another, it can also be the Milky Way, the "Way of the Gods" (Suravithi), the "Way of the Pious" (didhimarga), as it was called among the Indians. The ancient Persians and the Hellenistic mystery religion also regarded the Milky Way as the "path of souls", which they descend and ascend at birth and death. Heimdall is called the "*sword-nose*"[1], and we have already seen how Orion was often given a sword instead of a club; the slanting stars under his belt are still often regarded as the sword of Orion. The most significant addition to Heimdall, however, is

[1] North German Legends No. 425.

his *horn* (Gjallarhorn), with which he calls the gods to the final battle of annihilation at the dawn of the end: directly above Orion is the *horn of the bull,* unless one wants to see the figure of a Homes in the asterism of the Hyades, after which Orion stretches out his hand to put it to his mouth. In the Gylfag. Heimdall is called "Hallinskidi". According to GERING, this refers to the god's curved *snowshoes*, while according to SIMROCK it means "the one who leans". Both designations fit the constellation of Orion, the former if one can see a skier in him according to his movement and interpret the river Eridanus under his feet as his snowshoe; the latter if Orion actually leans forward and all the more so the further he follows his path in the sky until he finally sinks below the horizon in a completely horizontal position. This is why HORACE also calls him "tilted forward" ("quanto trepidet tumultu pronus Orion"[2]). Finally, the sight of this constellation also provides a simple explanation for a passage in the Edda that has so far defied all acceptable interpretations: I mean the verses Lokas. 48, where Loki mocks Heimdall with the words:

"With a wet back you catch the dew and wake up, guardian of the gods. "

One need only look at Orion's position on the Milky Way, which descends over his back as a *celestial river* or *baptismal river* – we have already encountered the equation of the Milky Way with a river in the explanation of the Eliwagar and it is a very common one in astral mythology – and there can be no doubt as to how the poet arrived at this idea[3].

The ancient Britons called the Milky Way *Caer Gwydion:* Castle of Gwydion. Gwydion, however, is the Celtic *Voden, Wodan* or *Odin.* Like him, he is said to have been a magician, invented writing and built the rainbow or the Milky

Way [4]. And indeed, the Milky Way or Irminsweg in Germany also bore the name *"Wodansweg*" (Danish: Woldemarsweg, from Wol, a name of Wodan) or *Heerweg,* is considered to be the *"Heerweg"*.

The *"Wodan's Chariot^,* like Irmin under the name Rigr, is also Wodan, the heavenly *wanderer*, i.e. Orion. As such, he "builds" the rainbow or leads the Milky Way up to its highest vault in the month of Gemini. The staff that we found in the hands of the "pilgrim" James was originally the walking staff or spear of Wodan. The row of dimly shining stars stretching from the raised hand of Orion down to the star Rigi will have given rise to the idea of a spear or walking staff, an idea that was later perhaps mistakenly transferred to the belt of Orion. Among the Esthians, the three belt stars of Orion are called "stars of the spear". James is therefore only a Christian sub-phenomenon of the old pagan god, who wanders lonely along the path of Vodan, the Milky Way, at night.

For Wodan as a wanderer, the covering of his head by the large *floppy hat* and his huge *cloak* are particularly characteristic: symbolizations of the cloud cover, as the usual explanation goes, which covers the sky, withdraws the sun from our view and which, when whipped by the storm, was compared to a fluttering cloak. But it does give us pause for thought that the head of Orion also seems to be shadowed or obscured, as it is only indicated by a single star of relatively weak luminosity. And the mantle is also significant for Orion,

[1] In German mythology, he corresponds to Er or Heru, the sword god – a form of Ziu.

[2] Odes III, 27, 18.

[3] Cf. on the above GRIMM: op. cit. 31€.

[4] GRIMM; op. cit. 137.

namely that group of nebulous shining stems that was reinterpreted on the ancient globes as the skin of a bull or lion, which the giant holds in front of him like a shield – they therefore appear as such – or in which he seems to want to envelop himself. Incidentally, the Milky Way, which rises directly behind his back, could also be seen as a billowing cloak. The cloak and the large hat belong to the god of storms. The name Wodan is related to the Sanskrit root vä = to blow and identifies its wearer as the lord of the wind. Orion, however, is known to have been a storm giant even in ancient times, as his demise around the autumn equinox coincided with the beginning of the autumnal storms and the time during which he moves across the sky as a nocturnal wanderer is the stormy time of the year.

The popular imagination has the wandering god accompanied by his *two wolves* Geri and Freki, and Orion is also followed by the two heavenly dogs, Sirius and Prokyon, who could also be regarded as wolves, the animals of the winter wasteland. Presumably the dog is descended from the wolf, or at least was related.

This is expressly attested as a Gallic custom and according to WILSER[1] also applies to the Germanic tribes, among whom the young dogs were called "Guelphs". This is connected with the belief that the wolf was at its most ferocious on Christmas night. It was the time of the "defensive wolves", who were then supposed to preferably prowl around and choose their victims from among the living: the wolves rise in the form of Sirius and Prokyon, culminate at midnight and were regarded as representatives of the turn of winter, as the month of Christmas in Charlemagne's time was called the "wolf month"[2].

Finally, the much-vaunted *one-eyed nature* of the god is

also consistent with the constellation of Orion. To this day, mythologists have not been able to agree on what gave rise to this idea. All the interpretations that have been attempted so far, e.g. by interpreting one of Wodan's eyes as the sun or by thinking of the god's one-eyedness as "the glow of an eye shaded by a cloud as a hat" [3], have proved to be forced and insufficient. But isn't the giant Orion also blinded in Greek myth? The blinded Orion corresponds to the one-eyed Wodan. The view of nature on which this idea is based, however, is the dimly shining star in Orion's head, which also gave rise to the idea of his head being covered by the great storm hat. Strikingly, in Thuringia the boar is considered to be one-eyed[4]. Orion, however, is the heavenly boar, just as Odin was also regarded as the inventor of the "Eberrüssel*[6], the wedge-shaped battle formation, which had its heavenly prototype in the Hyades, – the Wälsungen saga has Odin enter Wälse's hall as a wanderer and thrust a sword into the "Kinderstamm". Is it too bold to assume that the constellation of Orion, who appears to thrust his sword into the Milky Way tree, was also the inspiration for this image? And why is the tree called the "children's trunk"? Because, according to an ancient belief, children are said to have emerged from trees[5] – certainly. But why from trees? The answer can only be: because the twin children come from the celestial tree of the Milky Way. But the twins were conceived

[1] Deutsche Vorzeit 1917, 31.

[2] The pagan Slavs used to hint at this by polling an image of a wolf at their winter solstice festival Koleda (= Rad, Jul).

[3] Cf. PAUL HERRMANN: Deutsche Mythologie, 2nd ed., 1906, 236.

[4] PAUL HERRMANN: op. cit. 1st ed., 1898, 313.

[5] Cf. SIMRQCK: op. cit. 35b

as children and depicted as such on the globes because they rise just nine months after the union of the sun with the constellation of "Virgo"[6]. According to Wafthrudnismal 45, Lif and Lifthrasir are the progenitors of a new human race after Ragnarok.

The idea of the Milky Way as a dew river, however, is, as we have already seen, just as common as that of a celestial tree[1].

As the owner of the storm cloak, Wodan goes by the name *Hackelberend* (Hakol berand: the cloak bearer) and appears in the legend as the ghostly fiend who, because of some hunting outrage, is condemned to disturb people as a *wild hunter* and to be eternally devoted to hunting. GRIMM already compared the figure of the wild hunter to the Greek Orion, who becomes visible in the evening sky in the fall, when the hunt begins. Orion was also a gigantic hunter, so obsessed with hunting that, according to HOMER[2], he was still pursuing game in the underworld, on the Asphodelos meadow, and was transferred to the heavens in this very capacity as a shining star. HOMER calls Orion's hunting dog, *Sirius*[3], which can be seen in the sky below him. The *Pleiades,* a group of wild doves, are fleeing from him. The *hare* crouches at his feet, and even the *great she-bear* seems to be looking anxiously after him[4]. It is reasonable to assume that our ancestors also associated the constellation of Orion-Hackelberend with the wild hunt, and they may have often felt eerie enough when they saw the most human-like of all constellations shining in ghostly size near the horizon in the sky on a dark autumn night, when the storm roared through the woods and the wind tore the cloud cover apart for a moment.

GRIMM recalls that the three belt stars of Orion were called *"Fricka's distaff"*. But she not only leads the "furious",

i.e. Wuote's or Wodan's, army as *Holda*, and is thus related to it, but she is also in the habit of checking whether the flax has been spun when Orion appears at Christmas time, when the year comes to an end, and rewards the diligent spinners and punishes the lazy ones. Thus Orion is the lover of Artemis, with whom he is responsible for hunting, Artemis, the "goddess of the hunt with the golden spindle", as HOMER calls her[5], and for this reason also a close relative of the German Holda, the protector of spinners and wild huntress in the skies.

Holda's long, golden hair and her veil, which hangs over her back or in which she hides her face, tend to be emphasized. This is reminiscent of Odin-Orion's head covered by the storm hat and presumably refers to the Milky Way, which flows as a white veil from Orion's back. But the southern German Berta or Perchta, a form of Holda or Fricka, also seems to have received her peculiar features from the constellation of Orion. When she walks around the sacred time of midwinter in her long trailing dress, she drags her skirt (cf. "Frickas-Rocken" = Orion's belt!) behind her, followed by the souls of deceased children who must water the land at her behest and

[1] According to the Persian idea, too, the first human couple Meschia and Meschiane are said to have originated from a tree, while the Pythagoreans let humans spring from the bean and therefore forbade their consumption, because eating beans meant as much as eating human flesh (cf. WOLFGANG SCHULTZ: Das Verbot des Bohnenessens bei den Pythagoreern in der Zeitschrift,,, Memnon" III, 1909, 93 fi).why the Milky Way was regarded as a bean plant will be discussed later.

* Od. XI, 572 fi.

[3] II, XXII, 29.

[4] Od. XII, 62; V, 274. ß II. XX, 76.

thus bless it. This is reminiscent of the constellation of Gemini, which is in the wake of Orion, seems to pour out the water ordew of the Milky Way onto the earth and is often depicted as children, as is still the case today on our celestial globes. In France, Berta is regarded as the mother of "Charlemagne" (Orion!) and is called "Berta with the big foot" (Berte au gran piö) or "Berta with the goose foot". According to GRIMM, this is a swan's foot because the swan is a water bird and Berta was originally a mermaid. It is probably not insignificant that the ancients also regarded Orion as a foot, namely as a "cock's foot"[1] and that swan and Orion are astrally related to each other, provided that both set at the same time in northern regions.

Now Holda, who roars through the air in the storm wind with the souls of the deceased in the wake of the wild hunter, is also a form of *Hel,* the Germanic goddess of the dead; the two figures merge into one another. The Milky Way, the "path of the souls", which the wild hunter tends to follow, the Vronelden Road, as it is called by the woman Holda in Old Dutch, is also called the *"Helweg"*, and the wild hunter is called the "Helja-or Helljäger", because that path leads to the underworld, where the souls dwell. But Hel relates to Holda exactly as the Greek Hecate relates to Artemis: Hecate is the nocturnal form of Artemis, and there are also dogs in her retinue, as in that of Holda or Hel, to whom people used to offer poor food at the crossroads. Is this not perhaps related to the fact that the constellation of Orion with the distaff of Fricka or Holda is also located on the "crossroads" of the sky, namely at the point where the Milky Way or Vodan's path crosses the ecliptic, the path of the sun? According to legend,

[1] THIELE: Antike Himmelsbilder 1898.

the wild hunter also likes to show himself at crossroads – another train of correspondence between the constellation of Orion and Hackel-berend. But not only to Holda, the goddess of spinners, and Hel, the goddess of the dead: the three belt stars of Orion also seem to be related to the three related *nouns,* the "giant daughters" (VoL 8). They lay the lifeless, like Hel, and are spinners, like Holda. They "spin" the destinies of man, and their evening rising at the time of the winter solstice, their morning rising at the time of the summer solstice and their setting in the autumn equinox coincide with the three most important points of the year, the course of which was thus, as it were, fixed or predetermined by them. The more recent song of Helgi, the slayer of Hunding, reveals this relationship of the Norns to the starry sky and the Milky Way clearly enough when it regards the latter as the "web" of the goddesses (apparently in accordance with the Orion Belt as a distaff):

"They twisted the fabric of fate violently, while the storm overthrew the castles in Bralund*[4] (Orion as storm – They nimbly untangled the threads of gold [god!), and tied them in the middle of the lunar hall (i.e. in the sky!)".

It is also true that they have their seat at a fountain or a spring at the foot of the *world ash tree*. For the world ash tree has its heavenly archetype in the Milky Way, just as it spreads its branches across the sky as a tree, and as whose earthly images we have to regard the Irmin pillars. The belt stars of Orion are also located here, while the astral archetype of the *source of the Norns* can be seen in the river Eridanus, which is located among the rivers of Orion. According to KUHN and SCHWARTZ[1], the Milky Way is also called the "Nuremberg Path": the path to the mountain of the Norns: with the rising of the three belt stars of Orion, the Milky Way reaches its highest curvature to the "mountain" of the Norns.

If further confirmation is needed, it lies in the fact that the Edda's description of the world ash tree is unmistakably influenced by the view of the Milky Way. The *dragon Nidhöggr* gnaws at its roots, which are lost in the south in the heavenly "underworld"*:* the hydra or water snake whose rise brings down the Milky Way. On its branches grazes the *goat Heidrun,* from whose udder flows so much milk that all the herdsmen in Odin's hall are filled with it – an allusion to the Milky Way itself, in the immediate vicinity of which the goat, Capella, is located in the constellation of the carter. This was also regarded by the Greeks as the nurse of Zeus and her milk was found in the Milky Way. Finally, we also encounter the *stag Eikthyrnir*. So many drops fall from his horns that they form the rivers of the underworld; Cassiopeia in the Milky Way (Milky Way as heavenly dew, see above!); its characteristic W evoked the idea of antlers, while the *eagle* is to be seen in the branches of the world ash tree in the constellation of the eagle, and the *squirrel* Ratatöskr, which carries words of quarrel back and forth between it and Nidhöggr, must have arisen from a misunderstanding of the constellation of the fox close above that of the eagle, which a skald saw on an ancient globe and took for a squirrel because of its tufted tail.

One of the most peculiar features of the legend of the wild hunter is that he is often depicted as *headless*. As GRIMM also notes, this is reminiscent of the "blind" giant Orion and of Wodan's one-eyedness and is also due to the fact that Orion, to the superficial eye, has only a single head star that is only moderately bright in relation to his other stars, which, especially when the sky is cloudy or overcast, could easily be completely overlooked and thought away. However, what is

[1] Nordd. Sagas no. 425. r.

decisive for the equation of Orion with the wild hunter Hackelberend is the correspondence in the story of the death of both, which GRIMM also emphasizes. Orion is said to have been stung in the ankle by a huge *scorpion* sent by Artemis and to have died as a result; Hackelberend is said to have been stung in the foot by the tusk of a wild boar and to have lost his life as a result. When the sign of the scorpion rises in the sky, the constellation of Orion sets: in the astral perception, however, the scorpion is also regarded as a boar. Its tusks are the scorpion's claws. Their rising brings Orion "under the earth", whereby we remember that Orion himself was also related to the boar.

The death of the wild hunter is said to have taken place in a *cave*. Hackelberend, tired from the hunt, had lain down in it when the boar wounded him. The rising of the scorpion indicates Orion in a reclining position, and Antares, the red sparkling main star in the image of the scorpion, was regarded, at least in Babylonian tradition, as a cave (hurru) or a heavenly *tomb,* an ancient idea, it seems, which may also have been the reason why the tomb of the wild hunter was shown in so many places[1].

Whether the same is also the case with the idea according to which, when the wild hunter passes through, the *fences collapse* in order to rise again[1]? When Orion has risen above the horizon, the Milky Way, which divides the sky as a "fence" and separates the winter and summer regions of the sky, assumes its highest position and falls as Orion moves across the sky. But after twenty-four hours it is back in its old position.

[1] SIMROCK: Handbuch der deutschen Mythologie (4th ed. 1874) 201.

Just as the chariot rises at the same time as Orion, so the celestial steed, *Pegasus,* goes down in northern regions as it rises. This may have given rise to the strange idea that the wild hunter sometimes rides on a *two-legged horse*, for Pegasus, who is usually depicted on globes as merely the front part of a horse, has only two legs. According to Greek myth, Orion pursues the daughters of Atlas, the Pleiades, who are transformed by Zeus into a flock of wild doves. The British Gwydion pursues his unfaithful lover Arianrhod in the sky. This refers to the Milky Way, which is itself called Arianrhod, i.e. the silver or flaming wheel; but it can also mean "path of the Aryans", perhaps in memory of the Aryan migrations. Thus the wild hunter pursues the wood or moss woman and drives the wind bride before him. The Pleiades were also regarded as a wind star in ancient times because they brought rain and storms when they set in the fall. But also a boar (Hyades) or an ox is pursued by the so-called bright hunter according to old ideas, which he takes high up into the air[2], probably in relation to the fact that the zodiacal image of Taurus is located in the immediate vicinity of Orion and is held up by it, as it were. In any case, the idea of Wodan as the guardian of the herd's autumnal drive home[3] can be explained by the proximity of these two constellations, just as Orion sinks below the western horizon at the beginning of autumn and seems to drive Taurus before him. Finally, the tale of the wild hunter's *dog* also points to the constellation of Orion, which runs into people's houses if they do not close the gate on Christmas Eve, finds its food in ashes and coals and brings disease, cattle plagues, death and the danger of fire into the house. Sirius, who brings the dog days and was feared by the ancients as a bringer of fire and disease, is clearly recognizable in this "fire dog"; Sirius, however, is in Orion's immediate retinue.

With so many matching features, we cannot doubt that Orion and Hackelberend are indeed one and the same mythical personality.

The "wild hunter" is the astral archetype of the "heavenly giant" among the stars. This is also indicated by the fact that the wild hunter prefers to make his parade during the *Twelve Nights* around Christmas and on the *night of St. John* just before the beginning of the dog days, which is why he is also called the "solstice man" in southern Germany: these are the times when the man-like constellation of Orion comes up over the eastern horizon in the evening and morning. And since Hackelberend or Wode is none other than Wodan himself – in old harvest songs, such as the one NORK tells us according to GRÄTER[1], Wodan is actually called "Himmelsriese" ("Häwenhüne"); but the sky giant is Orion – we will not be surprised to see other important features of this god taken from the constellation of Orion. It is in this context that Wodan is seen not only as the ruler of the air, but also of the water, not only giving favorable winds to the mariner, but also calming the sea, for which Odin in the Edda is nicknamed Oski, i.e. god of wishes. Orion also has a relationship with the sea. It is set in motion by him when he crosses it, an idea that finds its explanation in the stormy character of the giant. Note Orion's imploring gesture, as if he were calming the waves! Orion's belt, the magic spear, is the *magic wand* with which Odin stirs up and calms the waves. At the same time, however, it is also the *divining rod* that makes springs bubble up from the depths: the river Eridanus! And

[1] MÖLLENHOFF: Holsteinische Sagen 361.

[2] P. HERRMANN: op. cit. 313.

[3] P. HERRMANN: op. cit. 323

finally, it is the *"sleeping thorn",* by means of which the angry god puts the disobedient Valkyrie to sleep, as well as the spindle that causes Sleeping Beauty's deathly sleep. As the owner of the sleeping thorn, however, Odin is the *winter giant,* of whom it is said in the late Eddic song of "Odin's raven magic":

"Then the thorny rod of the cold giant Eliwagar rises from the east, with which he strikes the peoples who inhabit Mitgard in their sleep before midnight."

We remember the evening rising of Orion around Christmas time, when the sun suffers its annual "death" and life on earth is completely extinguished. It remains to be seen to what extent this idea of the sun maiden (Earth) being bound or immersed in sleep was confirmed or reinforced by the constellation of *Andromeda* chained to the rock – perhaps due to our acquaintance with ancient globes. This constellation culminates at the rising of Orion. During the shortest days of the year, the Milky Way, at its highest elevation in the evening, stretches around Andromeda like a fiery ring, a protective hedge of thorns (Pl. VI and VII) and falls when the Sun passes through the Milky Way.

We can attribute Wodan's relationship to the serpent, the ancient symbol of the nocturnal, subterranean god of the dead, with greater certainty to his status as a winter giant, i.e. to Orion's dominion over the winter sky. It is well known that the (golden) serpent was the sacred animal of Wodan among the Lombards. The serpent, however, is related to the underworld and the god of winter or death because the rising of the autumn serpent in the hand of the serpent-bearer coincides with the sinking of Orion below the western horizon

[1] Festal Calendar II, 568 f.

and the beginning of autumn. Then the sun also sinks simultaneously with the serpent below the equator – a reinforcement of the ancient Stone Age idea that the winter giant in the form of a serpent drags the sun maiden down into his dark realm every year, the first origin of which KRAUSE has proven in the form of the Nordic sun orbit and which he finds depicted in the Trojan castles and labyrinths. If the Milky Way, as already mentioned, is the celestial archetype of the Irmin pillar, the heavenly or world tree, then we will also have to trace the *myth of Odin hanging from the world tree* back to the view of Orion hanging, as it were, from the Milky Way, of which it is said in the Havamal:

"I know that I hung on the windswept tree for nine nights, wounded by the spear, dedicated to Odin, myself to myself."

Just as Christ is said to have redeemed the world from its sins through his death on the cross, Odin, who is called the "Hanging God", is also said to have performed a redeeming deed through the process described above: through this voluntary self-sacrifice, he is said to have become the inventor of the runes and thus the founder of human culture. This is why the world ash tree bears the name *Yggdrasil:* Odin's, Yggr's, i.e. the terrible, "horse", and this is also another name for the gallows. But the Milky Way is probably called a horse because at its highest point in spring, when Orion rises, the celestial horse, the constellation of Pegasus,

[1] Cf. ERNST KRAUSE: Die Trojaburgen Nordeuropas and W. PASTOR: op. cit.

[2] Incidentally, WILSER (op. cit. 156) reminds us that the Jupiter or giant columns modeled on the Irmin columns and translated into the formal language of Roman art are represented by a giant with a flying cloak over a snake-footed giant.

culminates[2].

Now the hanged men were regarded as Odin's property, and those consecrated to the god used to be hanged, because Odin, according to the image of Orion, is said to have hung on the tree and the cult is only an earthly repetition of the heavenly, i.e. astral, processes. It is significant that the person sacrificed to Odin was pierced with a spear. But we already know the Orion belt as the spear of Odin; it seems to be stuck in his body. And if the belief existed that the god could revive the hanged with his runic magic, it was perhaps only because the reappearance of Orion – think of the resurrection of Adonis! – represents the resurrection of a hanged man.

In the legend, Wodan appears in the form of *St. Martin*. Could it be that he also became this through the mediation of Orion? With his sword, he appears to divide the "cloak" of the Milky Way. In England, St. Martin's goose is a Michael goose. Orion, however, is Michael, namely "Michel", the Great, who as such is also interchanged with Heracles, and around Michaelmas the constellation of the swan rises not long after that of Heracles, when Orion sets. According to KUHN and SCHWARTZ[1], however, the swan, an animal sacred to Wodan, is the archetype of the Michael or Martin goose; Martin is the patron saint of wanderers, and Orion-Wodan is the "great wanderer" in the sky!

Incidentally, it is well known that Wodan himself was equated by the people with the archangel Michael, just as the places consecrated to the pagan god were transformed into Michael's chapels under Christian influence. As the highest and greatest of the gods, he was actually called "mihhal". He is the duke "Michel" who is celebrated in war songs from the Carolingian period and was therefore regarded as the duke

and patron of all German tribes. Thus, as mentioned, he corresponds on the one hand to the constellation of *Heracles*, which rises at the same time as the scales, and for the Jews was the constellation of the archangel Michael, who defeated the polar dragon and was remembered as the judge of the dead with the scales in his hand, and to whom the 29th of September, the time of his rising, corresponds in the ecclesiastical calendar. Or it coincides with Orion, which sets when Heracles rises and represents the "great one", the "mighty one", the "Michel" among the constellations.

It has already been emphasized that the figures of Wodan and Thor merge into one another with fluid boundaries in the popular imagination. Thus we saw that Thor is also understood as a wanderer: he wades through the ice-path-bursting river, the Eliwagar, the Milky Way or the Eridanus, to carry Aurwandil to the other shore, while Wodan is said to have carried the blacksmith Wieland (think of the fire demon or blacksmith Kedalion in the Orion myth!) across the Grönasund in the form of the "giant" *Wate*[1]. That Wodan and Wate are the same can already be deduced from their name, which is reminiscent of Wode or Wuote and points to the blowing of the air (idg. vä-wehen) as well as to the wading of the god. And again we encounter Skaldsk. 2 we encounter the wading *Thor,* telling how he crossed the river Wimur, "the mightiest of all rivers" (!), and how the water "rushed around the god's shoulders": the Milky Way, which here also appears as the rowan tree (mountain ash)[2], on which Thor-

[1] Nordd. Sagas 517.

[2] horseman (Wodan, Hackelberend), from which in Old Norse the world ash tree received the strange name Yggdrasil, i.e. "swift steed" or "Wodan's racer".

Orion pulls himself up out of the water. But also in Gylfag. 45, Thor "swims" across the deep sea and Gylfag. 50 he appears as wading, while the Milky Way provides the archetype for the net, one end of which he holds in order to catch Loki in it[3].

As Irmin protects the paths, so Thor protects the ferries or fords ; he has the bridges under his supervision, tames the mountain streams and mediates the traffic of the streams among themselves: Orion stands at the "stream" of the Milky Way at the point where the ecliptic or solar orbit cuts through the Milky Way, where the "ford" leads across the celestial stream and like a bridge connecting the winter region of heaven with that of summer. Thor's *belt*, which multiplies the god's power, is particularly emphasized. This brings us back to the magical Orion belt. On the other hand, Thor's *hammer* has its prototype in the constellation of Orion itself, for this has the shape of a double axe, just as it was regarded by the ancients as a double axe (*anenaQvea, oxsnaQvov*)[1] and worshipped in this form, as the Cretan and Mycenaean was "somewhat too short". This too finds its simple

[1] This happened on Thor's return home from his battle with the giant Hrungnir, in which he had received a stone-throw in the face, and KRAUSE (THUISKO-LAND; der arischen Stämme und Götter Urheimat 1891, 167) the very justified assumption that he was deprived of his face and that Aurwandil had shown him the way just as Kedalion had shown the blinded giant Orion, which would then reveal the connection between Thor and Odin with regard to their common archetype.

[1] A Swedish riddle compares the rainbow with the rowan tree: "Above the world a rowan tree" (cf. MANN-HARDT: Germ. Mythen 1858,21). The relationship is obvious if one remembers that the "tree" of the Milky Way was also interpreted as a rainbow.

trait that, as far as the god hurls his weapon, it always returns to his hand of its own accord. At the same time, this move reminds us that not only the club of Indra, who is related to explanation in the celestial view, namely in the belt of Orion, which is to be understood as the handle of the hammer (fig. 14)[2]. Thor-Orion wields the hammer and is himself a hammer (Meister Hämmerlein!): this may also be the origin of the Thor[3], but also, according to WINCKLER, the weapon of the Babylonian Marduk, gamlu, seen in the group of the Hyades, which has the shape of a Latin V and thus the appearance of the old (Greek gamma), was originally perhaps a kind of boomerang and was only later reinterpreted as the sickle sword of the god[1]. However, there is no need to assume, as WINCKLER and JEREMIAS do, that the Germanic myths were influenced by Babylonian myths. "Not all wisdom", says the old SCALIGER, "is at home with the Chaldeans and in the East; the people of the West and North were also thinking beings", and the possibility is by no means excluded that such striking similarities are a common origin of the myths in question.

[3] Thor pulling himself up by the rowan tree and thus saving himself from the flood is a procession that recurs in numerous legends and fairy tales and is widespread as far as India, indeed as far as Borneo and the islands of the Pacific Ocean, in that here too, as ERNST KRAUSE (Carus Sterne) notes, it goes back to the climbing of the world tree, i.e. the Milky Way, by Orion (THUISKO-LAND 547, 608

The myth of the giant Thrym's *hammer-rake* was probably prompted by the temporary complete disappearance of Orion during the time when he rises and sets with the sun, and was only subsequently related to the

god's dormant thunderstorm activity during the winter. But there is another feature in the myth of Thor that is taken from the constellation of Orion: the story of how Thor loads the enormous *brewing cauldron of the giant Hymir* onto himself. In "Thuisko-Land", KRAUSE has rightly pointed out the correspondence between Thor and Heracles and Hymir and Atlas, who treacherously tries to place the celestial vault on the hero's head with the intention of not taking it from him again. But Atlas is undoubtedly none other than Orion, who appears to be carrying the Milky Way's vault on his shoulders. This is already indicated by the Pleiades, neighboring Orion, as the "daughters of Atlas", as well as the fact that Atlas is regarded as a celestial giant standing in the sea (Eridanus)[2]. His name is usually derived from Ä, i.e. to endure, and he himself is thus understood as the "sufferer". KRAUSE points out, however, that in the song named after him Hymir is described as the "powerful father" – Atli – of the old sky god Tyr and that Atlas may have received his name from this[3]. In any case, Thor's relationship to Hymir is very similar to that of Heracles to Atlas, and an influence of

ff.). The best-known form of this trait is contained in the English fairy tale of "Jack and the Beanstalk". Here, by climbing up the beanstalk that reaches into the sky, Jack brings down the hen that lays the golden eggs: Orion, who seems to climb up the Milky Way, reaching out towards the Pleiades, which, as we saw earlier, was regarded as a hen with her chicks (see above, p. 95). Why is it a beanstalk that the fairy tale has Jack climbing up? It seems to have something to do with Epiphany, which is celebrated on January 6 and in which, as is well known, beans play a leading role: think of the bean cake and the bean king! Originally, it was a celebration of the dead of the past year (the bean as a representative of the soul shell) and the rebirth of the returning sun (Epiphany = reappearance).

the Greek myth of Atlas on the Norse myth of Thor is highly probable, especially since Thor is also depicted as an opponent of Heracles under the name of the giant "Thurios" on the throne of the Amyclaean Apollo. Accordingly, we would not have found Hymir under the brewing cauldron, as modern mythologists (e.g. GERING) to understand the sea, but originally the cauldron-like Milky Way as representative of the celestial vault. The myth would therefore have as its object the rising of the summer sky in the twin equinox, where Thor-Orion has risen in full form in the morning in the eastern sky; and it may be from this that the Hymir song connects with the journey to the brewing cauldron the story of the god's return to the father of Thjalfi and Röskwa; Snorri relates it (Gylf. 44) in a different context, but it seems to be related to the constellations of Gemini, the goat star in the carter and the low position of the celestial chariot.

Thor's wife is *Sif*, the golden-haired goddess of the harvest, as she is probably not wrongly understood. It is obvious to see her astral archetype in the maiden with the ear of corn. Then the myth of the robbery of her hair by Loki is to be

The bean contained in the cake is the food for the dead, the viaticum of the dead, while the "three kings" refer to the three belt stars of Orion, which still bear this name today and now rise again after sunset, when the Milky Way reaches its highest point. In this way, the "Milky Way tree" could be linked to the idea of the bean as a soul symbol of the dead time of the year and thus take on the meaning of a beanstalk or beanstalk on which Jack climbs into the sky. The idea of sky-high perennials suddenly shooting up overnight from a bean is widespread. Incidentally, the name "Jack" is perhaps not meaningless either, as in Orion we got to know the biblical archetype of the biblical Jacob or the pilgrim James and the belt stars were also called "Jacob's staff".

understood as an astral myth: the hair of Berenice rises at the same time as the constellation of Virgo and the Dog Star, in which we will recognize the astral representative of Loki, while Orion culminates; and Orion has the shape of a pair of scissors I The whole myth probably came about under ancient influence and is to be understood as a joke by a scalde.

However, there is another way to explain the nature of Sif. Her name seems to be contained in Sibilja, the wonder-cow of King Eistein of Norway, of whom the Ragnar-Lodbrock saga tells. Now Thor-Orion is connected with the celestial bull, which is just above him, and this is expressed by the numerous references collected by MANNHARDT (Germ. Mythen) to the god's relationship with the bull, the cows and the abundance of milk (Milky Way!). But if Thor himself is the celestial or solar animal, then Sif would be the female bull god, i.e. a cow, like Hera, the wife of the bull-headed Zeus Velchanos, who fathered the Minotaur with Pasiphae and carried Europa off as a bull, like Isis, the cow-headed wife of Osiris or Apis. As such, however, Sif would be the

[1] Etymol. Gudian. 581,1.

[1] The bull's heads cut from sheet gold and carrying a double axe between the horns, as found in large numbers in the fourth shaft ditch of Mykenäs, (for more details see R. v. LICHTENBERG: Die ägäische Kultur 1911, 112 ff.) obviously point to the constellation of Taurus with Orion belonging to it. One also thinks of the Hittite Teshup, armed with a double axe, the Canaanite Hadad or Ramman, and Zeus Labrandeus or Jupiter Dolichenus I, standing on a bull and armed with a double axe. In the fairy tale of Jack and the Beanstalk, the hero is a small boy, although Orion is usually seen as a giant. But this trait has also been preserved in the fairy tale when the man-eating giant, the owner of the hen, awakened from his sleep, climbs after the Thumbelina on the beanstalk, but the

moon, whose meeting with the sun in the vernal equinox, i.e. Taurus (Taurus as the place of the moon's "exaltation"), was regarded as particularly sacred and fruitful, and the story of the loss and renewal of her golden hair would refer to the waning and waxing moon. In any case, UHLAND'S interpretation, according to which it is a symbolization of the ripe cornfield, whose golden decoration is cut off in late summer, but then rewoven by invisible earth spirits, is only likely to have been connected with the starry sky, the images of the Virgin with the ear of corn, Sirius and Berenice's hair, exhaust the meaning of the myth cited bbove, we got to know Orion as Ing, the divine "arrival" with his chariot, who comes up over the horizon around the time of the summer solstice, the high time of the year, and brings joy, peace and fertility.

One form of Ing is *Freyr*. He himself is called Ing, Ingwi or Ingunarfreyr, which is interpreted as "Lord of the Ingwine" (Ingwäonen), but can also mean "Harvester of the Ingwine"[1], and is thus characterized as the summery giver of the harvest blessing. If he can thus be recognized as a descendant of Orion, this also explains the annual ceremonial procession of Freyr in Sweden, his relationship to the wealth and fertility of the fields and to peace – the peace of Ing corresponds to the peace of Frodi. Above all, however, the sword and the boar of Freyr receive a surprising explanation, since we also see it in the hand of Orion and he himself was regarded as a celestial

latter rushes down after him and, once on the ground, hacks through the beanstalk *with an axe* (!). As you can see, the whole fairy tale is taken from heaven. On the combination of bull and axe, see also MANNHARDT: Germanische Mythen 10 ö., 198.

[3] The club or thunderbolt (vajra) of Indra has the shape of a St. Andrew's cross (x), as it could also be seen in Orion.

boar. The vows of the boar used to be taken on the Freyrseber during the July season. At the same time in Sweden, whose main god was Freyr, the highest festival of the god was celebrated, apparently for no other reason than because at this time the heavenly boar (Orion) became visible again in the eastern sky soon after sunset. Thus the legend of the death of Freyr, which we read in SNORRI[2], corresponds to the legend of the death of Hackelberend, Orion, Tammuz and Adonis. Indeed, Hackelbeiend's grave also recurs in that legend as the grave of Freyr, which his people built for him and which was presumably a place of worship in the country.

Of course, his sister and wife *Freia* also has astral relationships. She seems to have once been one with her brother Freyr and thus a male-female deity, whose female part was merely subsequently detached from him and elevated to an independent personality. Their wanderings under the most diverse names have their side piece in Odin-Orion as wanderer and the many names of the god (Grimnismal 46ff.). It is possible that her wanderings under the influence of antiquity gave rise to her being equated with the wandering Demeter, that she was thus related to the constellation of

[1] WINCKLER: Himmels- und Weltenbild der Babylonier als Grundlage der Weltanschauung und Mythologe der alten Völker 2nd ed. 1903, 42.

[2] Later, in view of its proximity to the celestial pole, it was equated with the constellation of Heracles (Engonasin), who places his foot on the head of the polar dragon (Ladon) and carries the Hesperides branch in his hand, and here too the same phenomenon is repeated, that one and the same constellation, just as with Hymir and Thor, means both Atlas and Heracles.

[3] op. cit. 140.

Virgo with the ear of corn and as a result of this the chariot of cats was attributed to her, since Virgo is preceded by the constellation of Leo and the chariot culminates when Virgo has risen. Her relationship to the boar – she herself is occasionally called Syr, i.e. sow – stems from her connections with Orion. Her necklace Brisingamen corresponds to the luminous Orion "belt" and has its astral archetype in the zodiac, in the rainbow or in the Milky Way, which reaches its highest vault at the rising of Orion. And if she is called "the beautiful weeping goddess", if one speaks of "tears of Freya", of "rain from Freya's eyes", then the Milky Way, which we have already come to know as heavenly dew, as the glittering moisture of the water of the stars, will also have provided the occasion for this. Freya's lover or bridegroom, for whom she sheds her tears, is Od (Odur). This need by no means be etymologically connected with Adonis, as BUGGE assumes. There is, however, a factual and mythological connection, in that Od is the male form of the goddess, like Freyr, and also refers to Orion; Orion, however, is the astral archetype of Adonis, who has disappeared, been lost, mourned and found again.

[1] HERRMANN: Nordische Mythol. 1903, 202.

[2] Yngl. 10.

THE MYTH OF THE END OF THE WORLD

The explanations given so far have mostly been taken from the constellation of Orion and its astral relationships. Almost all of the myths relating to them could be read directly from this constellation, even without knowledge of ancient ideas, which, with its human-like constitution, its peculiar posture and its significant position in the sky, must have provided the imagination of our ancestors, as well as the ancients, with inexhaustible material for their myths. However, many things remain doubtful, and an unbeliever who is not familiar with the language of the stars and their influence on the mythological way of thinking of the peoples could at least see in what is presented an idle game of the imagination.

But this is no longer the case; the doubt that myths are caused in the manner indicated by the sight of the starry sky must disappear if we now turn to the Eddic tradition of the *Fenris cloud*.

Who is the Fenris wolf?

The fog! A storm or cloud monster! The storm cloud that shrouds the sky in darkness! A water demon! The wintry powers of darkness! The rebirth of the fire god Loki! The primeval wolf or the demonic being of the nightly darkness! The corrupter of the world, the end of the world!

All these "explanations", which basically only reveal the complete helplessness and impotence of our mythologists in the face of the problem, have become obsolete since a literary find are in a position to recognize what the Northmen really imagined that monster to be. I am referring to the Icelandic-Latin glosses published by the distinguished Edda

researcher GERING in the Zeitschrift für deutsche Philologie IX, 385 ff. which date back to around 1200. Here the gloss for Hyades is the expression "ulfs keptr", i.e. *Wolfsrachen,* and E. WILKEN, to whom we owe a detailed and learned discussion of the Fenris wolf in relation to that constellation[1], rightly points out how the constellation of the Hyades could indeed give rise to the idea of an open maw, especially if we consider Aldebaran in particular and include the stars *β* and C, which are counted among the horns of the bull[2].

The Fenriswolf or Fenrir, as he is simply called, especially in the Liederedda, has a name that is connected with fen, i.e. swamp or sea, and which we also encounter in the name Fensalir for the dwelling of the goddess Frigga. Fenrir is therefore indeed a "water demon", and this fits quite well with the constellation of the wolf dragon, even if one does not immediately think of the popular "cloud waters", since this is located in the immediate vicinity of the Milky Way, the heavenly body of water, with the opening to the latter. Perhaps, however, the wolf's mouth was also thought of as part of a whole constellation of the wolf and this was seen in the so-called whale (Cetus), which was thought to continue through the stars in the front part of Taurus to the Hyades; and the name is also correct in that the whale is located in what the ancients called the "watery region" of the sky, where the river Eridanus also flows at the feet of Orion. If, on the other hand, those who think of the syllable fen as Skr. panka, i.e. dust, are right, this would not change the matter either, since we already got to know the Milky Way above as a "sandy path" and the celestial "stream" could just as easily be interpreted as celestial "dust". In the Skaldic language, the Fenris wolf is also called Vana-gandr. This means something like "foam demon" and refers to the tale Skaldsk. 34, according to which drool runs out of the wolf's mouth and

causes the river called Van. The foam or drool river Van, however, is obviously none other than the Milky Way, which seems to pour out of the monster's open maw on both sides of the sky. But once the Milky Way was interpreted in this way, what could be more obvious than to imagine the wolf as a monster bound to the sky, expressing its rage in the drool flowing from its mouth? And if the wolf was a monster bound in the sky, tugging in vain at its bonds, who else could have carried out this binding of the mighty beast but the gods, who alone possessed the power to do so? And what could have prompted them to do so other than the disaster that threatened them and the world from Fenris' wolf?

You can see how the image of the wolf's raven in the sky was bound to provoke interpretation, and how it soon gave rise to the whole myth of Fenrir. No special imagination was needed to imagine that the danger with which the wolf threatened the gods would one day really occur and that the monster would bring destruction upon them. But when else could this happen but at the end of all days, at the end of the world, when, according to Vol. 57, 2, the stars would fall from the sky and thus the wolf would also be set free and take revenge on the gods for his bondage? When, shortly before and during the Viking Age, the idea of the end of the world took on an increasingly specific coloration and more and more

[1] Ibid. XVIII, 1896.

[2] It is well known that the ancients also had a constellation of the wolf. It belongs to the southern sky and is located below the Dipper and the Scorpion, but at such a depth that it only becomes more clearly visible in southern Europe. Nevertheless, it deserves to be noted that the setting of the Nordic "wolf's raven" brings up the constellation of the wolf and in this respect the two are astrally related.

took the form of a fierce battle between the gods and their opponents, the giants and cosmic monsters, the myth of the Fenris wolf also came to life: the process of his bondage was pictured in more detail and people looked around for kinship relations of the wolf, which of course could only be found among the giants and their kind, and so the idea arose that the wolf was a son of the evil Loki, and the myths of their mutual bondage were assimilated. (Cf. Gylfag. 34 at 50.)

But how did the fire demon *Loki* come to be made the father of the wolf? The mere reference to the demonic character of both and the role they had to play in the end of the world, as WILKEN gives it, does not really seem to answer the question. Perhaps a similarity in name between Loki and the wolf played a role here, reminding a learned scalde of the Greek lykos. Lykos: the wolf (cf. lyke: light) was a symbol of light among the ancients, and more precisely a symbol of the destructive quality of the sun or the blazing heat, as whose representative in the sky the wolf or *dog* stem^dehTSifius, ahused to be seen. (Cf. the Apollo Lykeios, in whose temple at Delphi, according to AEELIAN X, 26 and PAUSANIAS X, 14, 4, there were wolves). That the dangerous fire demon Loki was also associated with the Dog Star in the north is proven by the Icelandic name "Loki's fire" (Lokabrenna) for Sirius, which, as is well known, was also regarded in antiquity as the cause of the blazing summer heat of the sun. According to this, Loki himself seems to have been understood as a wolf and presented in the Dog Star. (Think also of Loki as the original companion of Odin and Thor: the Dog Star follows on the heels of Orion I) This, however, must inevitably have led to the myths of the two being brought closer together and their figures merging completely. The bound Fenrir corresponded to the bound Loki, who, like Fenrir, will be released at the end of all days

and bring about the end of the world. And if the Milky Way was seen to flow out of the wolf's mouth as the river of drool Van, it was also seen to fall on the Dog Star, above which is the head of the water serpent or Hydra, and the myth of the *serpent* was composed, which Skadi fastened over the face of the bound Loki and which lets its poison drip down on him. But Sigyn, Loki's wife, symbolized in the constellation of Virgo, holds a *bowl* underneath, the constellation of the cup or the heavenly crown, which was also regarded by the ancients as a bowl to catch the drops of poison in.

Just as Loki is regarded as the father, Jörmungandr, the *dwarf serpent*, is regarded as the brother of the wolf, while Hel, the goddess of death, is said to be his sister. This is obviously later poetry, purely from the point of view of placing the most terrible monsters in a closer relationship to one another. But in Norse mythology, too, the world serpent, like the Babylonian Tiamat, can be seen in the *Milky Way*, which could easily evoke the image of a celestial serpent. If Odin is now like Orion and we look at his image in the sky, we recognize how the myth has its origin in the stars, according to which Odin is said to have thrown the dowager serpent into the sea, where it now, like the ocean, is said to wrap itself around all countries and bite its own tail (Gylfag. 34). Orion seems to hurl the Milky Way down with upraised arms. When it rises, it reaches its highest vault. From now on it falls until, like a ribbon, it winds itself around the horizon (supplemented in the north by the Hydra!) in order to rise again at the beginning of winter, in the time of terror, where the image of the rising serpent is then supported at the same time by that of the *autumn serpent* in the hand of Ophiuchus, which rises above the horizon in the autumnal equinox. And since, as already mentioned, the figures of Odin and Thor merge as a result of their relationship to Orion, this

also explains Thor's enmity, especially towards the serpent, against which he makes his Hammer (Orion at the Milky Way!), but this only causes it to sink back into the sea.

But Fenrir not only has siblings, he also has offspring. These are the wolves in the sky: Sirius and Prokyon; they correspond to a *Skoll* and *Hati*, the former chasing the sun, the latter the moon in order to devour it. Hati is probably also called *"Managarm"*: moon wolf, "Hrodvitnirs", i.e. Fenrir's "son", and occasionally (Vafthr.47) Fenrir himself is also referred to as the one who will bring about the destruction of the moon at the end of all days. You can see how the figures of the heavenly wolves merge here. It is the same fusion that we also saw take place between Fenrir and Loki, and for the same reason, because the two wolfish sons of Loki are obviously the dogs or wolves in the sky that we already found under the names Geri and Freki in the retinue of Orion-Odin. When the wolf stars set in the west in the morning, the sun also sinks below the equator in the autumn equinox and loses luminosity daily until it reaches its lowest point in the sky at the time of the winter solstice when the wolf dragon rises in the evening and "dies", as it were. This may have given rise to the astral myth of the pursuit and devouring of the sun by the wolf, a process that was then also transferred to the moon with regard to the two wolves (Sirius and Prokyon).

But the Edda also knows another wolf or dog, the *Garmr*. According to Vol. 44, he lurks at the entrance to El's realm in the rocky cave Gnipahellir and is described by Grimnismel 44 as "the best of the dogs". WILKEN rightly raises the question of whether this might be a reminder of the Greek Kerberos, the hound of hell, in Norse mythology. However, the Greek Kerberos was originally none other than the Dog Star or Sirius. With this monster we therefore remain in the realm of

the heavenly dogs or wolves, without having to think with FINN MAGNUSSEN[1] of the Great Bear, which according to him is said to have been called "a great dog".

All these animals mentioned play a role in the end of the world, as already mentioned, and are thus connected with the constellation of the wolf's raven, in which the latter in all probability exerted the determining influence. The wolves, however, who are now bound, only to be set free at the end of all days to carry out their work of destruction, correspond in turn to the *ship Naglfar*, which is only to become afloat at the end of the world. It is to be built from the nails of the deceased. This is, of course, just an artificial invention (by the skalds) to explain why Naglfar is still stationary. In truth, as WILKEN suspects, the name "nail vehicle" probably comes from the fact that this is also a constellation in which the *nails* are to be understood as stars according to an otherwise well-known idea. One could think of the Argo directly next to Sirius-Loki, especially since Naglfar seems to come from the south and the constellation of the ship is located at the southernmost point of the sky. However, this constellation can hardly be considered for the north, as one would have to assume that the idea of this vehicle was not read from the sky, but from the globe by a learned scalde or from the memory of the Vikings, who knew this constellation from their voyages to the south. Perhaps this refers to *Cassiopeia* at the highest point of the Milky Way. After all, its shape could be seen as a kind of vehicle, and its five bright stars could easily give the impression of flashing nails. "Since, according to Norse conception, the world perishes through water and fire, but the latter, according to Vol. 57, 4, beats up

[1] Lex myth. s. u. Garmr,

to the heavens, the idea that the sea waves also beat so high and the constellation is now carried away by the tide is not much bolder" (WILKEN). But we have already become acquainted with the Milky Way as a heavenly body of water. At the beginning of winter, it rises like a mighty wave, reaches its highest point in the evening around the time of the winter solstice at the critical point of the year, which corresponds to the end of the world, and carries Cassiopeia on its back like a ship.

As for the process of the Fenris wolf's *bondage* itself, as described in Gylfag. 34, we have already pointed out that the more detailed circumstances of this process are not based on a view of nature, but on the free invention of the skalds. To this belongs above all the threefold binding, of which only the last succeeds, and that entirely in the style of the fairy tale by means of a binding which represents a magical union of impossible things. Incidentally, it is not an unusual idea for stars to be bound together or fixed to the sky by a ribbon. WILKEN rightly recalls Job 38:31, where, according to LUTHER'S translation, it says: "Can you bind the bands of the seven stars together? Or dissolve the band of Orion?" This constellation was thus imagined as a giant (Hebrew kesil) bound to the heavens because of some folly or iniquity; and it is only the same idea of an immovable and indissoluble order of the stars in the fixed firmament that is expressed in those words in Job as well as in the miracle of the seven stars.

The magic band cast by the dwarves, with which the gods have fastened Fenrir to the sky, is expressed in this way.

But now the act of binding as such! It is said to have been carried out by *Tyr*, the god of day and light, who is hereby contrasted with the night or darkness wolf. In doing so, the god sets his hand as a pledge by placing it in the wolf's jaws,

thereby guaranteeing the apparent harmlessness of the bondage: "The fact that constellations are usually only seen by us at night shifted before the naive physical observation of ancient times to the fact that only at night time was it possible for the gods to fasten the stars, especially the wolf's raven[4] in the sky; and since the celestial god of light was essentially a day god, he had to show himself somehow weakened at night time, so that the pledging of the hand originally probably denotes the temporary disappearance of daylight altogether" (WILKEN). In truth, this would have been an opportunity to point to the sight of the fixed starry sky.

The Norse Tyr corresponds to the German god of light and heaven Tius, Irmin or Iring, whose archetype we found in the constellation of Orion. *And Orion puts his hand in the wolf's mouth!* (Fig. io.) The adventure was bad for the god. When the wolf realized that he had been deceived, he bit off his hand. How many mythologists have tried to explain Tyr's *one-handedness* I But Orion is one-handed if his other hand is hidden under the skin or cloak he wears over his arm. He necessarily carries the sword in his left hand. The image is therefore taken from a globe which, as is so often the case, shows the arrangement of the stars in a mirror image, i.e. viewed from the outside. Finally, the *sword* that the gods shoved into the mouth of the cloud and thus closed its jaws also finds its simple explanation in this way. For Orion seems to want to push his sword into the open "wolf's mouth" with which he, as Iring, made his way through his enemies.

And now we also understand why Odin is devoured by the Wolfe at the end of the world, why Tyr falls in battle with the dog Garmr, Heimdall falls in battle with Loki and Thor drags the Mitard Serpent into his own fall: it is always only the image of Orion in his position in relation to the Wolfe, the Milky Way Serpent and the Hydra that has given rise to all

these different ideas. But even Fenrir himself cannot stay alive. Widar, the "silent Ase", Odin's son, rushes over after his father's fall and kicks the Wolfe in the lower jaw with his foot, and by holding the upper jaw of the wolf, he tears its jaws apart, and thus the wolf meets its death (Gylfag. 51). If our mythologists, instead of always talking only of gods of light, spirits of mist, night creatures, demons of water and fire, and seeing everywhere only spirits of plant growth, personified magical powers and similar indeterminate things, and fantasizing about cloud monsters, mist giants and lightning figures, would take the trouble to look at the fixed starry sky, or rather, as in this case, at the celestial globe, they could save themselves much uselessly expended ingenuity. For there can be no doubt that the skald, who first sang of the end of the wolf in the manner mentioned, had the constellation of the *carter* in mind, as he had seen it on an ancient celestial globe. The carter steps with one foot into the wolf's throat, while he seems to be about to tear open its upper jaw with the hand that usually holds the whip. What SNORRI fables in this connection about Widar's shoe, that it is made of the patches which men cut from their shoes in front of the toes and at the heel, is only a later patchwork of the skalds to explain how the god could kick the wolf in the throat without damaging his foot. On the other hand, it is only a confirmation of the explanation given here when Grimn. 17 of Widar:

"Undergrowth and lush grass fill Widi, Widar's land; there the warrior leaps from the horse's back, ready to avenge his father."

The Widar jumping from his horse reminds us that the carter was understood as *Apobates,* i.e. descending. According to the ancient conception he descends from his chariot, according to the Norse from his horse, i.e. from the Milky Way, which we have already come to know as Yggr's

"drasil", as Odin's "steed". Indeed, even Widar's relationship to the *heath* seems to be connected with astral ideas. Gylfag. 34, the island on which Fenrir lies bound, and which WILKEN thinks of as one of the known Milky Way islands, such as the one between Cassiopeia and the Swan, is called Lyngwi, i.e. "the one overgrown with heather", and via straminis, via paleae: *the way of the chaff* is a name for the Milky Way in Oriental languages[1]. It is therefore not far-fetched to assume that the carter's location in the Milky Way led the poet to the chaff and thus to the heath overgrown with tall grass, where Widar is said to have grown up.

Just as the individual features of the story of the end of the world are taken from the starry sky, so too is the story of the beginning of the world. Thus the *cow Audhumla*, which according to Gylfag. 6, who licked a "man" (Buri) out of the frost stones and who is said to have nourished Ymir with her four streams of milk (!), was not originally the "cloud" but rather the constellation of Taurus. This is located in the immediate vicinity of Orion and the Milky Way and seems to draw the heavenly "man" up with it as it rises. Indeed, even *Ymir* himself, the primordial giant, whose name identifies him as the "Brauser", seems to be none other than Orion, the archetype of the celestial giant and god of showers or storms. The idea of the primeval giant, who in his sleep has *a man and a woman* growing out of his sweat under his left arm, corresponds to the view of Orion lying on the western horizon, over whose back and left arm the Milky Way river trickles, while the constellation of Gemini seems to rise from him, who are often depicted as children of different sexes[2].

If we summarize everything, the above should prove that

[1] GRIMM: op. cit. 331, note.

our ancestors and the poets of the Edda also took their mythical views in no small part from the sight of the starry sky, if not from a celestial globe, in which latter case we must naturally assume learned influences.

Of course, the astral explanation given here does not exclude every other interpretation of the myths. Thus the idea of the wild hunter or of Wodan as a wanderer is influenced not only by the fixed starry sky but also by atmospheric phenomena, the air, the clouds, the storm, and Thor is no less a thunder god because he has his archetype in Orion. Thor's hammer is the symbol of lightning, irrespective of the fact that the conception of lightning as a hammer is enlivened, illustrated, confirmed and strengthened by the image of Orion because of the thunderbolt that follows it. And if we likewise found Heimdall in the constellation of Orion, he gives himself but at the same time so unambiguously recognizable as a *moon god* that the form of the god must have flowed together from both different ideas.

[2] Incidentally, according to ancient Persian belief, the first creature in the world was the primordial animal Abudad. At his death at the hands of Ahriman, the dual-sexed primordial man Kajomors (Gayomart) sprang from his right shoulder, whose seed flowed (!) onto the earth at his death and produced a tree (!), which grew the first human couple Meschia and Meschiane. The connections to the starry heavens (Taurus, Orion, Milky Way, Gemini) are so unmistakable here that they may well serve to confirm the astral nature of the related Germanic ideas. The figures of the primal bull or primal man killed by Ahriman in the form of the serpent or the scorpion have their astral model in the fact that the downfall of the bull and Orion is brought about by the rising of the autumn serpent and the scorpion.

It would therefore be completely one-sided and wrong to regard only one of the above-mentioned explanations as the only valid one. There is no universal key that would be able to unlock the meaning of all existing myths. The mythical imagination takes up its ideas from the most diverse sides in order to then merge them into a single view; and in doing so it makes use of the most wonderful connections of ideas, relationships and similarities in order to establish a connection between originally quite different areas of imagination. She reads her myths from the sky and makes the great celestial lights, the sun and the moon, the main pillars of her adventurous ideas. However, she borrows some of these from the fixed stars, whose richness of shapes and relationships inspires her to ever new ideas, which she then transfers to the main characters in her world of gods. The mutable stars, above all the sun and moon, form the actors, as it were, in the great play that is performed on the celestial stage. The fixed stars, however, provide them with the text and determine the nature of their actions and activities.

Up to now, mythology has limited itself one-sidedly to the interpretation of myths from the nature of the great cosmic powers, the sun, the moon, climatic, atmospheric and similar phenomena. It may now be time to remember the astral explanation of myths again, since the previous approach has not led to a satisfactory result in so many respects.

THE SUN HERO AND HIS WORK

GILGAMESH

The ancient Babylonian epic of Gilgamesh provides the most striking proof of how early astral processes were translated into myths and legends.

The epic dates back to the third millennium before our era. A copy of it on twelve clay tablets was found in 1854 in the Assyrian library of King ASSURBANIPAL (Sardanapal) (668-626 BCE) in Nineveh and translated for the first time completely and verbatim by P. JENSEN in the Cuneiform Library Vol. VI. He also established the name of the hero Gilgamesh, who was probably also previously read as Namrudu (Nimrod), Gischtubar or Izdubar, while JENSEN's friend of Gilgamesh is read as Eabani, others as Engidu. ARTHUR UNGNAD provided a recommendable translation of the epic in "Die Religion der Babylonier und Assyrer" (1921).

Very soon after the work became known, HENRY RAWLINSON, LENORMANT, SAYCE and other scholars asserted that the poem represented a solar myth and that the twelve tablets on which it had come down to us referred to the twelve signs of the zodiac through which the sun moves within a year. In Germany, this view has been advocated in particular by ALFRED JEREMIAS, ZIMMERN and KUGLER, without, however, succeeding in substantiating and implementing this assertion in detail. It is again JENSEN's merit to have spoken, if not the last, then at least the decisive word in this respect. In his work on "Das Gilgameschepos in der Weltliteratur" (1906) he has for the first time provided a generally satisfactory astral explanation of the Babylonian national epic. And even if some details may still be unclear

and will remain so, at least as long as we do not have a complete reproduction of the entire work, but only fragments of it, sometimes with large gaps, there can be no doubt at present that we are indeed dealing with a magnificent astral poem.

The main hero of the epic, Gilgamesh, appears in the work as an ancient king of Uruk in southern Babylonia who, by defeating the Elamite Humbaba, liberates the city from foreign domination and re-establishes the local kingship. This is reminiscent of the uprising of Babylonia against the Elamite subjugation mentioned by BEROSSUS.

The sun god Gilgamesh is thought to have been the god of the sun, under whom Babylon suffered from 2450-2250 BCE. At the same time, however, Gilgamesh is the sun god, a human manifestation of the Babylonian Shamash, whose special favorite he is presented as. The god has given him his office of judge on earth, and not only do his wanderings and sea voyages prove him to be the sun, but it is said of him: "Two thirds of him are god, one third of him is man." Thus the beginning of the poem describes him as the one who saw everything to the limits of the land, who experienced everything, learned all things, saw through the deepest mysteries, brought news of the time before the primeval flood and walked a distant path with labor and agony in order to then write down all the toil on a tablet of stone.

The poet depicts the hero as he builds the wall of Uruk and lays the foundation for the temple of Eanna. The figure of the building hero is also familiar to us from astral mythology. It is *Orion* who erects the harbor dam of Zankle: the Milky Way, which reaches its highest curvature in the sky at the rising of that constellation [1]. This happens when the Sun enters the zodiacal sign of Gemini. One might therefore be prompted to

begin the poem in Gemini. But Orion also belongs to the constellation of *Taurus,* under which he is located and with which he sets together; and since this was indeed the sign of the zodiac in which the sun began its course of the year in spring in the third millennium BCE, in which we have to place the origin of the epic, it is obvious to regard Taurus as the first zodiacal constellation of the poem and to try to interpret its course from here. JENSEN also places the starting point of the Gilgamesh epic in Taurus, and this is consistent with the fact that the hero is described several times at the beginning of the poem as a "mighty wild bull" ruling over his people.

The work on the wall of Uruk is obviously intended as a hard labor service. No son is left with his father, no virgin with her wooer. Gilgamesh builds the wall day and night. The inhabitants of the city complain about this, and the sky god Anu hears their pleas and orders the mother goddess Aruru to create a double of the hero so that they can compete with each other and Uruk can come to rest. Aruru's creature is Engidu or Eabani, an image of the sky god, a mighty war hero. His whole body is covered with hair, his head hair resembles that of a woman, he is clothed like the herd and field god Gira and, unfamiliar with the land and its people, he roams about with the animals of the steppe as their herdsman and protector, fighting with the Gazelles eat herbs, go to the watering place with the cattle and amuse themselves with the animals of the water.

Who is this strange Eabani? JENSEN has given the right answer. He is the zodiacal sign of *Aries*, who emerges from

[1] See also: Aphion and Zethus and Wodan-Hackelberend p. 38, loif, 107t.

the dawn at the rising of the bull, a creature with long hair, dressed in a shaggy skin, the sign of fertility and the powerful earth, the symbol of the shepherd god Gira[1], the real side piece to Gilgamesh, the sun animal, since after him he will be the sign of the beginning of spring and already now a reflection of his later meaning falls on the zodiacal sign of Aries[2].

But not everyone is happy to see the competitor in the battle for the vernal equinox. A hunter appears and is horrified by the Eabani, who protects the animals he is stalking at the watering hole, fills in the pits he has dug and removes the trapping tools he has laid down. JENSEN wants to see the hunter in the red glowing *Betelgeuse* now rising above the horizon, the arrow star (or lance star), as it was called by the Babylonians, whose setting in autumn heralded the time of the hunt and was thought to be related to the hunter-god Ninib[8]. We already know, however, that the entire constellation of Orion was regarded as a hunter in antiquity, and so in this case too it is obvious to associate the hunter of the Gilgamesh epic with Orion, and to see the watering place at which Eabani makes himself busy and gets into the hunter's way in the *river Eridanus*, which is located under the feet of Orion. It is also said of the hunter that he resembled a "wanderer of distant paths"; but we must regard Orion as such.

Just as the inhabitants of Uruk had previously appealed to the sky father Anu about Gilgamesh, the hunter now turns to his father, probably also a god, about Eabani and asks him for help against the violent man. The called man advises him to ask Gilgamesh for a harlot (hierodule) and to bring her to Eabani. Gilgamesh advises him to do the same. So he returns to the watering place with the harlot and settles down with

her. On Eabani's arrival, the prostitute undresses at the behest of the hunter. As soon as Eabani sets eyes on the dime, he falls in love with her and enjoys her for six days and six nights. But when he tires of her charms and wants to return to his animals, they no longer know him and run away. And now he returns to the maiden, terrified and cunning, sits down at her feet and, looking into her face and listening to her words, lets her determine him to go to Gilgamesh in Uruk to compete with him. When Orion emerges from the twilight in the morning, Aries culminates. It is preceded by the constellation of *Andromeda*, and both "sit" together on the horizon and dip below the horizon in the evening. In astral mythology, Andromeda was often regarded as a kind of loose girl and was depicted naked and dancing[1]. She is the celestial hierodule. Her demise results in the rise of the constellation of Virgo. She was united with the Babylonian Istar, to whose service the Hierodules belonged. Andromeda was thus able to represent the goddess.

Even if it has not yet been proven as such by the excavations so far and we do not know in what sense the Babylonians understood that constellation, it is nevertheless

[1] JENSEN: op. cit. 89

[2] Perhaps from the way in which Eabani is introduced as Gilgamesh's rival and double, the conclusion may be drawn that the epic was written at a time when Taurus and Aries were also competing with each other in the sky for the position in the vernal equinox, i.e. when the sun occupied a position between the two, for example in the Pleiades or in the tail of Aries. Since this was indeed the case in the last century of the third millennium, this assumption would fit well with the time assumed for the composition of the poem.

[3] JENSEN: op. cit. 81-85.

quite reasonable to assume that the constellation of Andromeda is meant by the Hierodule, unless we may see in it the Virgin itself, which rises when Aries sets and the Hunter culminates, and is thus led up by it, as it were, above the horizon.

We have now entered the sign of Gemini. For in this sign, the Betelgeuse and thus the hunter Orion rises above the horizon in the morning. Eabani and the prostitute arrive in Uruk, where a festival is being celebrated. On the way, she tells her lover about Gilgamesh's dreams, as he told them to his mother. He saw a star, like a host of the sky god Anu, falling on him, tried in vain to lift it up or shake it off until he finally threw it at his mother's feet. It looks as if the Milky Way was the cause of this. It seems to fall down on Orion's back like a "host" of stars. Orion, however, stretches out his arms to lift it up and finally hurls it to the ground, as it were, so that it wraps itself around the horizon like a ribbon and he lays it "at the feet" of the star maiden or heavenly "mother".

The following is unfortunately very incomplete and contains numerous gaps and leaps. We learn how Eabani "at the gate of the family house" (UNGNAD) opposes Gilgamesh and both fight with each other "on the road". This probably refers to the Milky Way, where the TWINS embrace each other at the point where the sun emerges from the Milky Way. It seems that the two fighters make peace and bond as friends. JENSEN inserts Eabani's dream at this point, in which he sees a man with a dark face in the dark night, a strong man with a terrible appearance: "His nails are eagle claws, he has wings like a bird, my arms" and invites Eabani to follow him into the realm of death: "into the house whose inhabitants

[1] See the illustrations.

are devoid of light, where dust is their food, clay their food. They are clothed like a bird with wings, and they see no light, dwelling in darkness" (UNGNAD). This fits perfectly with the constellation of Gemini. For at their setting the wintry branch of the Milky Way rises, which separates the summer realm of light from the dark realm of winter, and in which the heavenly birds, the eagle and the swan, are to be found, while Sagittarius, as representative of Irkalla, the dark god of the underworld, rises above the horizon and bends his bow towards Gemini. We will see how, among the Babylonians, he was combined with the scorpion to form one and the same figure of the archery scorpion man and was in fact a death demon.

Now Gilgamesh and Eabani decide to set out to fight the Humbaba and to seek the advice of Ninsun (Reshat-Belit), the mother of Gilgamesh, "who knows everything". They take each other by the hand (look at the picture of the twins!) and stand before the great queen". She rises, "climbs up on to the balcony", up before Shamash, sacrifices to him and, lamenting that he has given her son a restless heart, she begs him for a happy return of the departing one. The constellation of Virgo, the heavenly "mother" par excellence, which the Babylonians associated with the Queen of Heaven, is at its lowest point in the lower meridian at the rising of Gemini. Now, as they move across the sky, she "rises" above the horizon and is in culmination (on the "basement") when the twins have reached the horizon.

The poem again describes a dream of Eabani: "My friend, we were both standing on the top of a mountain. Then the mountain fell down." When the sun is in Gemini, the Milky Way has reached its highest elevation. From now on, the "mountain" of the Milky Way falls. Gilgamesh interprets this dream, as well as another, as the victory over Humbaba. And

now the friends reach the gate of the Cedar Mountain, on which Humbaba lives, and slay the guard who tries to block their entrance, but Eabani, it seems, is paralyzed by the magical power of the gate and is only restored with difficulty by Gilgamesh. The guardian of the gate and of the gate itself, if one does not want to see him in Prokyon, who appears in Cancer and who was called the Dapinustern, i.e. the terrible one, by the Babylonians[1], is probably Orion: he came up completely in CANCER and was called the "faithful shepherd of heaven" or the "door-opener of heaven" by the Semites[2]. The two friends have now arrived at Mount Cedar, i.e. the heavenly world mountain or "mountain of the gods", the highest point of the sun's orbit, which was presented with two peaks (Cancer and Leo), corresponding to the significance of both in the Age of Aries and the Age of Taurus. According to Babylonian conception, it is the critical point of the sun's orbit where the fate of the sun (whether further ascent or descent) is decided, and where it therefore had to face all kinds of dangers according to the conception of the ancients. The two peaks of the mountain are marked by cedars, cosmic trees or pillars. They correspond to the opposition of sun and moon (Cancer as the "house" of the moon, Leo as the "house" of the sun) and themselves go back to the image of the Milky Way, which extends its branches into the sky at Orion and Scorpio and spans the world like a huge tree with glowing blossoms at the rising of Orion[3]. The highest point of the sun's orbit is therefore only an image of the "mountain" of the sun's orbit in general, i.e. its summery arc, which is framed by the two Milky Way trees[4].

Gilgamesh and Eabani immerse themselves in contemplation of the cedar forest and the height of the tree. They look at the entrance to the forest, where Humbaba, whom Bel had placed there to frighten the people and

preserve the cedar, was walking. This obviously refers to the constellation of *Leo,* into which the sun now enters and which it extinguishes in the brilliance of its rays as soon as the two friends kill Humbaba. In ancient times, Leo was regarded as a terrible constellation because the sun reaches its highest power in it and threatens man and beast with sunstroke: both are expressed in Gilgamesh's battle with Humbaba, both the hero's highest power in the sign of Leo and his victory over the dangerous lion of the sky. JENSEN finds Humbaba in Prokyon[6], but this basically amounts to the same thing, since the ancients liked to associate Prokyon with the lion that rises shortly after him or Sirius and the rising of the Dog Star in Leo was supposed to bring the dreaded hot days. And incidentally, Gilgamesh appears in Babylonian depictions with a lion in his arms and a serpent in his hand, which should mark him as the victor over these two animals, of which the serpent, it seems, refers to the water snake or Hydra, which is located below the lion and rises with it[1].

JENSEN would like to see Sirius (bab. "arc star") as the celestial representative of Istar in the following part of the epic. After all, it was regarded as the star of Istar, namely as the equivalent of the planet Venus among the fixed stars, which was worshipped as the sacred star of the mother goddess. However, the difference here is not as great as it might seem at first glance. For Sirius emerges from the twilight in the month of Virgo, the celestial representative of the Istar,

[1] JENSEN: op. cit. 85.

[2] JEREMIAS: Handbuch der altoriental. Geisteskultur 129.

[8] JEREMIAS; Das AT. 364 f.; 74 ff.

[4] Fig. 2.

[5] op. cit. 87.

and was therefore also attributed to this constellation, as, for example, the festival of the Queen of Heaven was celebrated at this time in Arbela, her favorite city[2]. The sun hero Gilgamesh apparently entered the constellation of *Virgo* when he dressed festively and attracted the love of Istar through the beauty of his appearance. She offers herself to him as his wife and tries to win him over with glorious promises. But Gilgamesh rejects her courtship. He reproaches her for her past and her inconstancy in love and reminds her of the misfortune she has brought upon her lovers. She has made Tammuz, her childhood sweetheart, weep year after year (an allusion to the well-known "Tammuzklage"). She broke the wings of the colorful shepherd, the "shepherd boy bird", who now stands in the forest and calls "kappi". She kept digging new pits for the lion. She tortured the steed with whip, spur and scourge and martyred it to death – perhaps alluding to the zodiacal image of the lion that precedes Virgo, the swan in the Milky Way and the heavenly steed (Pegasus), which set at the rising of Virgo. She brought doom to the shepherd who slaughtered her goats daily, turning him into a wolf, so that his own boys chased him away and his dogs mauled his thighs: at the rising of Virgo, the carter passes through the upper meridian with his goats, followed by the twin boys and the two dogs, with whom he sinks below the horizon together as the constellation of the wolf rises in the eastern sky. The Ischullanu, the gardener of their father (Bootes?), also turned her into an animal because he rejected her love. "Now you love me," Gilgamesh concludes, "and will treat me like them."

[1] See the illustration in JEREMIAS in Izdubar-Nimrod. An old Bab. Heroic legend 1891

[2] JEREMIAS: Handbuch 259.

Then Istar is enraged and "ascends to heaven" ('), to Anu, her father, complains about the insult Gilgamesh has done to her and, with terrible threats, demands that he create a "heavenly bull" and send it to Uruk. The request is granted after a brief refusal. The bull comes down from heaven and many are killed by the fiery breath of its mouth. But Gilgamesh and Eabani slay the bull, break off its mighty horns and "sit down before Shamash, while Istar climbs the wall of walled Uruk, leaps onto the battlement and lets her woe resound over Gilgamesh because he has killed the bull of heaven. Eabani then gets carried away and tears out the bull's "right leg" (JENSEN) and hurls it in the goddess's face. Istar and her temple maidens weep over the bull's club. Gilgamesh, however, has the bull's horns admired by the craftsmen, fills them with oil and offers them to his god, after which he washes his hands in the Euphrates with Eabani and enters the city, acclaimed by the whole people, who celebrate a victory festival in his honor. JENSEN has provided a fully adequate interpretation of these events through the starry sky. The sun has entered the constellation of Virgo, but cannot be stopped on its way, but moves on. As that sign rises, Taurus passes through the upper meridian and sinks westward to the earth, oppressed, it seems, by the twins Gilgamesh and Eabani, who are also portrayed in Jacob's blessing[1] as "bull-killers" because they drive Taurus down below the horizon. With lowered horns, the beast charges at them – on the globe, of course, only the front part of a bull: according to JENSEN'S appealing conjecture, this is the reason why Eabani tears a haunch ("the right part") from the bull to hurl it at Istar. Incidentally, among the Semitic peoples the great bear was also called the "bull's leg" and, because it came up at the same time as the bull, was thought to be related to it. And the bull's leg culminates with the virgin when the twins have descended to earth in the

west!

The following is again very sketchy. Once again we hear of Eabani's terrible dreams, which foretell his death, and then we find the hero on the sickbed, a consequence, it seems, of his behavior towards the Queen of Heaven. He laments his glorious end, and immediately afterwards, after another gap in the text, we hear the lamentation of Gilgamesh. The ram has sunk below the horizon, his image has disappeared behind the earth: "the earth has swallowed him up", as it says later in the epic. The sun has entered the sign of the *scales*, or rather of the *scorpion*, whose scissors represented the scales at the time the Gilgamesh epic was written.

Gilgamesh rushes through the steppe in despair. Fear of death has seized him at the sight of his dead friend, and he decides to go to his ancestor Utnapishtim, who himself has not seen death, to ask him about his own fate. The sun has entered the lower arc of its annual orbit, the autumn and winter region of the zodiac. In a dream, Gilgamesh sees himself rejoicing in life, taking the axe in his arm and pulling out the "sword of his belt". "Like an arrow it fell between them, smashed, threw down, killed, blew up." Is this an allusion to Orion on the solar or joyful side of the year, who has often been interpreted as an axe (double axe), pulls the sword out of his "belt" and now lies as if dead on the western horizon, while the arrow star (Betelgeuse) shines on his shoulder?

Now the hero arrives at the Maschu mountain or range at the end of the world, where the sky and the underworld meet.

[1] Gen. 49, 5 ff.

This refers to the wintry branch of the Milky Way at Scorpio, which was also understood as a mountain range. This is why Gilgamesh sees a gruesome pair of scorpion men (*Scorpio* and *Sagittarius*) in a cave – an allusion to the star Antares in Scorpio, which was called a cave (hurru) by the Babylonians, but also to the "cave" of the Milky Way, which splits in two here. "Above them is the heavenly heap heaped up, their breast reaches the underworld below." "Their dreadfulness is terrible, their sight death. Terrible is their gleam of terror, covering the mountains; at the sun's exit and entrance they guard the sun." After all, they are located precisely at the point where the sun crosses the Milky Way and the "heavenly underworld", the winter region of the zodiac, descends. Horror seizes Gilgamesh. But the gruesome couple recognizes his god-human nature: "He who has come to us, his body is the body of a god," the scorpion man calls out to his wife. And she answers him: "Two thirds of him is God, one third of him is human." When the scorpion man asks where he is going, Gilgamesh replies: "To Utnapishtim, my ancestor, to ask him about death and life." But he is told that no one has yet found the path there and he is warned of the darkness inside the mountains. But finally nevertheless, the scorpion man lets the hero go, and he follows the path of the sun. Thick darkness surrounds him as he crosses the mountains. After all, this is the dark time of the year. Finally it gets light and he emerges on the other side of the mountain. There he sees a marvelous grove of trees of the gods: precious stones form their blossoms, glazed stones their tendrils, and they bear wonderful fruit. It is the grove of the Hesperides, to which Heracles also comes, as we shall see, at the same point in the zodiac, and which is marked in the sky by the branch in the hand of Heracles as it rises in the constellation of Sagittarius when the sun emerges from the Milky Way.

Gilgamesh then reaches the shore of the sea: the "watery region" of the sky, which begins with *Capricorn,* half goat, half fish, and in which Aquarius or the water jug, the southern fish, the two zodiacal fish and the whale are located, constellations that we may well consider Babylonian, even if they have not yet been proven with certainty. On "the throne of the sea" Gilgamesh sees the goddess Siduri, i.e. the girl, or Sabitu, "the one from the heavenly mountain Sabu", as she looks into the distance. "She has a bucket, she has a tub, she is covered with a blanket." JENSEN would like to see in her the evening star, Venus in the western sky[1]. But shouldn't she be Cassiopeia, which culminates at the setting of Capricorn, i.e. sits on the "throne of heaven", and whose image was probably called the "throne of heaven" by the ancients? Her well-known W has the shape of two buckets, and the blanket with which she is covered is the Milky Way, which runs through Cassiopeia. When she sees Gilgamesh, she "bolts" her gate and closes her chamber, frightened by the hero's wild appearance: Cassiopeia was also considered a celestial bolt in ancient times, taking the form of a saw[2]. "Why are your cheeks haggard?" the goddess asks Gilgamesh. "Why is your face bent, your heart grieved, your form worn out? Why is there lamentation in your heart, are you like a wanderer of distant paths in appearance? Why is your face distraught with anguish, sorrow and suffering, why do you hurry across the field full of grief?" When the sun had reached the lowest signs of its annual course, it used to be regarded by the ancients as an emaciated, aged being, robbed of all strength, and the words quoted show that this was also the case with the Babylonians.

In response to Gilgamesh's threat to smash their door, to break the bolt the goddess shows him mercy. He pours out

his troubled heart to her, tells her the purpose of his journey and asks her to show him the way to Utnapishtim. But the goddess answers him that no one can cross the celestial sea except Shamash, the sun god: "The crossing point is difficult to reach, the path to it is difficult, and the waters of death that lie before it are abysmal." We are in the heavenly realm of the dead, at the location of the so-called constellations of Hades, where the Greeks assumed a constellation of Charon and the underworldly rivers[1]. In the end, however, she advises him to turn to Ur-Schanabi, the boatman of Utnapishtim, and ask for his help.

According to JENSEN'S assumption, a ship was located near Capricorn in the Babylonian sky[2], perhaps the so-called southern wreath under the feet of Sagittarius, which culminates at the rising of Capricorn and was often interpreted as a ship by the Greeks, just as the heavenly ship, the Argo, is located in the lower meridian when Capricorn culminates. This enables the astral poet to describe the meeting of Gilgamesh with the skipper of Utnapishtim and to have the two of them embark on their dangerous sea voyage through the waters of death, during which they experience all kinds of adventures that are not always clearly understandable, such as Gilgamesh breaking the stone chests. Again, it is curious that the boatman asks Gilgamesh to take his axe, pull out the sword from his belt, descend to the forest and cut enormous poles with which to make the crossing. Is this again an allusion to Orion as a double axe and sword-wielder, as he cuts the "pole" of the Milky Way, which arches across the sky at its highest position at the setting of

[1] op. cit. 28.

[2] S. PRINZ: Altorientalische Symbolik 1913, 83.

Capricorn, while Orion comes up over the horizon?

They finally end up with Utnapishtim, and Gilgamesh tells him his request, namely how he can escape death. But the answer he receives is not very comforting: "Death is furious, he knows no mercy. Will we build a house forever? Do we do business forever? Do brothers share forever? Does eternal procreation take place on earth? Does the river rise forever, carrying the flood? Since time immemorial there is no duration. The sleeping and the dead, how they resemble each other I One cannot reproduce the image of death. The Annunaki, the great gods (i.e. the demons of the underworld), Mametu, the creator of fate, determines the destinies with them. They lay down death and life without determining the days of death." The sun has arrived in the "home" of *Aquarius*. It was regarded by the Babylonians, probably in connection with southern Pisces, as the house of the great water god Ea, the friend of mankind (think of the Greek Aristaeus [1]), the special patron god Utnapishtim, and is therefore probably to be regarded here as the heavenly counter-image of the Babylonian Noah. And indeed, according to Germanicus CAESAR in his comments on ARATUS[2] and HYGIN[3], this constellation bears the name "Deucalion", as its Noah was called by the Greeks. We may regard it as almost certain that the Babylonians not only knew of the constellation of Aquarius, but also associated it with Utnapishtim and Ea.

Gilgamesh asks his ancestor in astonishment how it is

[1] HIPPOLYTUS: De refut. haer. IV, 50 Cf. also BOLL: Sphaera 1903, 246 ff. and, "Aus der Offenbarung Johannis. Hellenistic studies on the world view of the Apocalypse". I9I4J 71 ff.

[2] op. cit. 94.

that he has escaped death and is now living an eternal life in the "assembly of the gods" (among the stars). Utnapishtim then tells him the story of the great flood, from which he was saved by Ea by building a ship, the ark, at his behest, taking all kinds of living creatures into it and thus escaping the storm, the rain and the waves, as the gods had unleashed them on sinful mankind. We are in the sign of *Pisces*. Their sinking is connected with the rising of the heavenly ship, the Argo (ark). Then Istar, the image of the goddess of heaven and mother of the world, rises above the horizon, "cries out like a woman in childbirth" and accuses herself of having consented to the downfall of her people in the assembly of the gods, who now fill the sea "like fish fry". All the gods weep with her: it is the rainy season, the southern storms roar over the earth and cause terrible floods. Finally the sea calms down and it becomes quiet. The ship is stuck on a mountain. Utnapishtim lets out a dove: the Pleiades, which culminate in the sinking of the fish. It does not return. Then he lets a swallow fly: the swan, which sinks together with the fish. It returns, but as it finds no resting place, it turns back. Finally, he lets a raven fly: the heavenly raven, which sinks with the rising of the fish. He remains, heralding the drying up of the water. Now Utnapishtim enters solid land again under Ea's guidance in the sign of *Aries*: Aquarius (Ea) culminates in the rising of Aries. The god blesses the rescued man and his wife and places them both among the stars in the sky. "Now Utnapishtim and his wife shall be like us gods be! Let Utnapishtim live in the distance at the mouth of the rivers." But what will become of Gilgamesh?

What follows is dark and rather unimpressive. Utnapishtim

[1] p. 14; 52.

[2] op. cit. 562. [3] op. cit. I, 2.

orders the hero not to sleep for seven days and seven nights in order to find the life he seeks. But Gilgamesh is unable to comply with this instruction. We then hear of seven loaves of bread that the wife of Utnapishtim bakes for Gilgamesh, perhaps referring to the seven stars in the immediate vicinity of the ram. Annoyed that he has brought him Gilgamesh, who is so difficult to please, Utnapishtim curses his boatman and orders him to take the hero to the washing place, where he is dressed in fresh clothes and undergoes a complete renewal of his appearance. According to ancient belief, such a "washing" of the sun (baptism) took place every year in the sign of Aquarius, the heavenly "washing place", and in fact the sun hero Gilgamesh is still in the image of Aquarius, as the story of the primordial flood, which takes place in Pisces, refers to Utnapishtim.

And now Gilgamesh sets off with the boatman of Utnapishtim on his return home, equipped by him at his wife's request with a magical herb that he hopes will save his life, but which is stolen from him en route by a snake to his great sorrow. So they both return to Uruk, where Gilgamesh orders the boatman to take a look at the newly built walls of the town.

We are, it seems, back in *Taurus*, or between *Aries* and *Taurus*, from where the poem began. Gilgamesh decides to invoke the spirit of Eabani in order to obtain more precise information about the realm of the dead. But neither the goddess of the dead, the mother of Ninazu, to whom he turns for this purpose, nor Enlil or Bel, the god of the earth, nor Sin, the moon god, want to fulfill his request and allow Eabani to ascend from the underworld. Finally Ea, the philanthropic god, intercedes on his behalf with Nergal, the god of the dead, and he fulfills the hero's request: he opens a hole in the earth, probably the star Antares (hurru, hole) in

Scorpio, which rises at the fall of Taurus, and lets the shadow of Eabani rise from the earth "like a wind": the ram has emerged from the twilight again and shines in the morning sky at the rise of Taurus! The poem concludes with Eabani's speech to Gilgamesh, in which he describes the shivers of the underworld.

We have traveled through all twelve signs of the zodiac and have returned to the starting point. That the entire content of the Gilgamesh epic is read from the starry sky and not, conversely, that historical or poetic features are related to the starry sky, has been irrefutably proven BY JENSEN[1]. It may be left open whether the epic is about the unification of the daily course of the sun with its annual course, as JENSEN assumes. For our purposes, it suffices to point out that the most important details of the poem are reflected in the starry sky and that the thread of the narrative follows the course of the sun through the zodiac step by step. But if the Gilgamesh epic is undoubtedly an astral poem, we may also assume the same of those myths which show the influence of this poem and in the same sense describe the deeds, the struggle and the troubles of the sun hero with the constellations in the fixed starry sky.

One such myth is primarily the Samson myth.

SAMSON

Samson is the Israelite Gilgamesh.

Even his name: the "little sun", the "small sun" or the "sun man" characterizes him as a humanization of the sun, as a sun hero, like Gilgamesh, the favourite of the Babylonian sun god Samas or Shamash. The name of his father Manoah seems to be connected with the root man, which means to measure, count, divide, and allows us to recognize him as the moon man, the heavenly "counter" and divider (knife) of time, in the same sense as the father of the Syrian sun and fertility god Adonis, a figure related to Samson, also bears the name Manes and this also occurs elsewhere as a name of the oriental expectation of salvation; Samson, however, is the savior of Israel from a forty-year Philistine plight[2].

The fact that he as such is really only a humanization of the sun is also indicated by the place of his birth: Zorea or Sorah lies near Beth-Semes, a main place of the Palestinian sun cult, just as Semes is Babylonian Samas, a designation of the sun god and thus only the same name as Samson. However, Samson's long hair clearly proves this. To explain this, the narrator has invented the story that Samson was ordained a Nazirite even before he was born. In truth, however, Samson's long locks only have the same meaning as the golden mane of the lion, which was regarded throughout oriental mythology as a symbolic representative of the sun.

[1] a. a. 0. 103ff.

[4] Cf. JEREMIAS: Das Alte Testament im Lichte des alten Orients. 110, 430.

The power of Samson, like that of the sun in its rays, is in his hair. If the hero loses the fullness of his hair, his strength is gone, just as the growth of nature depends on its respective exposure to the sun.

All this suggests that in Samson's story we are dealing with a mythical representation of the fate of the sun at different times of the year or during the sun's movement through the zodiac. The deeds performed by the hero will have no other meaning in his case than those of the Babylonian Gilgamesh or Phoenician Melkart (Heracles), which likewise reveal him to be a humanization of the sun in the battle against the powers hostile to it. And indeed, as STEINTHAL'S detailed exposition of this relationship in the Zeitschrift für Völkerpsychologie vol. II (1862) leaves us in no doubt, Samson is a kind of Israeli Gilgamesh, whether the figure of the hero was originally native to Phoenicia via Babylon, or whether we are dealing with a Philistine legend that the Hebrew author of the Book of Judges merely rethought in terms of his own people. Samson is the sun, essentially as a beneficent power that protects the earth against harmful forces and influences and purifies it from them. He is one of the countless savior figures that were so often associated with the sun in the ancient Orient. And if this takes a back seat in the present form of the Samson story, and the sun hero appears here rather as a high-spirited, rude ruffian and trickster, then this will be to the detriment of the adaptor of the original material, who took pleasure in the hero's wild recklessness and clumsy merriment.

If Samson is the sun, then we will have to see in his enemies the general opponents of the blessing-giving sun god in general, the corrupting forces of nature, especially the representatives of the lower arc of the zodiac, which the sun passes through during the winter, but at the same time also

the sun itself in its hostile and demonic nature, i.e. the scorching glow of the sun, which dries up the waters in midsummer, scorches the growth of plants and thus carries the discord into the very being of the sun hero himself. i.e. the scorching glow of the sun, which dries up the waters in midsummer, scorches the growth of plants and thus carries the discord into the very being of the sun hero himself. In the historical dress which the narrator has given to the Samson myth, they appear under the name of the Philistines hostile to the Israelites, the worshippers, as it would seem, of Set (Egypt. Sothis) or of Typhon, equated with him by PLUTARCH[1], i.e. of the glowing dog-star or Sirius[2], who was known throughout antiquity for his ferocity.

He was feared at the time of the greatest heat of the sun. It is also the time of ripening grain and it can therefore be assumed that the Philistines themselves would have worshipped him essentially as the god of grain and the giver of the harvest blessing. The Hebrew name for grain is dagan, and Dagon is the name of the god of the Philistines in the Old Testament. PHILO was thus able to render his name by Siton, i.e. grain. His astral embodiment was the Dog Star. On the other hand, the ancient rabbis already combined his name with dag: the fish and regarded Dagon as a fish-shaped deity in the sense of the Babylonian Ea. In this case, as DUPUIS assumes, he would belong to the constellation of the southern fish under Aquarius, which corresponds to the fish-shaped Ea. It should be noted, however, that the southern fish has an astral relationship to Sirius, insofar as it sets when the latter rises, so that according to astral mythology they

[1] De Iside et Osiride. c. 41; 49; 62.

[2] PORPHYRIVS: De antro nympharum 284.

represent each other and thus both views of the Philistine god can be justified. In the Samson story, Set-Dagon is in any case only a symbol for the evil, harmful principle that is opposed to the helpful sun god, both in its summer side as the glowing sun and in its winter side as the dark autumn and winter time. It is this double side of the hostile power of nature that is reflected in the Philistines, the worshippers of Set-Dagon, the opponents of the benevolent Samson, and thus it is true that the Egyptians saw Thyphon in the autumn sign of the scorpion, which leads up to the dark season and rises when Sirius sets. Samson, the savior of the Israelites from the plight of the Philistines, is endowed with the general features of the oriental expectation of redemption: his mother is barren, as with Isaac, Jacob, Joseph and Samuel. His birth is solemnly announced to his parents in advance by an angel of Yahweh, as with John and Jesus, and he himself is the fruit of fervent prayer and a special intervention by God.

The rising of Sirius, which is hostile to plant growth, falls in the month of Leo. The lion is the "house" of the sun. This is why the story of Samson's heroic deeds begins with the killing of a lion, the battle between the beneficent power of the sun and the corrupting glowing sun, which, as I said, basically represents only one side of Samson's own nature. He is Gilgamesh, who defeats the evil tyrant Humbaba under the sign of the lion. The Bible explicitly mentions that Samson was unarmed. He tore the lion to pieces "as one tears a goat, without having anything in his hand" (Jdg 14:6). The event takes place in the Age of Taurus, which reckons with the bull as the sign of spring, and in which the lion forms the constellation of the summer solstice. The sun is at the peak of its annual orbit. From now on it will turn towards the lower, "dark" part of the zodiac and move downwards again. Hence it is said that the hero met the lion when he went

"down" to Thimnath, the place of the "eclipse". Samson was on his way to a Philistine girl whom he intended to take home as his wife. The incident took place near the vineyards close to Thimnath. Then "he went down in full and talked to the girl, and she agreed to Samson". The constellation of Leo is located before that of Virgo. When the sun enters the "house" of Virgo and begins to court her, her descent has begun and her fate is sealed. In countless myths we therefore encounter the idea that the union of the sun hero with Virgo is a descent in both the astronomical and mythical sense (Heracles-Deianira, Siegfried-^rünnhilde). The grape harvest begins in the month of Virgo. Hence the allusion to the vineyards of Thimnath, where Samson's chosen one lives.

When the hero went the same way to the wedding after some time, he sought out the lion's carcass and found a swarm of bees with honey in it. At the wedding, which lasted seven days and was attended by thirty bridesmaids, he told them about his adventure with the lion in the form of a riddle and promised those who solved the riddle thirty undergarments and as many festive garments. The riddle read: "Food came from the glutton, and sweetness came from the strong man." For three days, the party members guessed in vain. On the fourth day, they hid behind Samson's wife and made her learn the answer from her husband and tell them. She cried to him for seven days. Finally, on the seventh, he revealed the secret to her because she was so angry with him, and she told her fellow countrymen. When Samson went into the bridal chamber that day, they met him with the answer: "What is sweeter than honey? And what is stronger than the lion?" But he replied to them: "If you had not plowed with my calf, you would not have guessed my riddle." Then he went "down" to Ascalon, slew thirty Philistines, took their garments and gave them to those who had guessed the riddle. But

Samson's wife was given by her father to his companion, whom he seems to have had with him, like the Babylonian lion slayer Gilgamesh to Eabani, like Heracles to Iolaus.

The story has always been a source of much puzzlement to those who explain it. It is quite impossible that bees, these animals so extremely sensitive to odors of all kinds, could have cultivated in the carrion of a lion.

But if the ancients believed that bees develop by themselves from the carrion of an animal, as STEINTHAL testifies with regard to the carrion of an ox[1], then this superstition itself requires an explanation.

Now the lion in the sky is represented by the bull, which is "in quadrature" to it, 90 degrees away from it. Even in ancient times, Taurus used to be represented by the bare front part of such a constellation. In the head of the bull, however, is the constellation of the Hyades, and according to ancient conception these are bees. They were regarded as the daughters of Melisseus, the honey man. They bring the fertilizing spring rain, the honeydew. In ancient illustrations, they were depicted as three virgins with honey jars. They were also regarded as the nurses of Zeus and Dionysus and were said to have nourished them with honey. The brightest star of the Hyades, Aldebaran, is said to be the one "that follows the Pleiades" according to Arabian belief. Only STUCKEN[2] teaches us that the name is connected with the swarm of bees and the bee. In short, the honey in the carrion of the lion is aimed at the Hyades in the head of the bull, and this is further confirmed by the fact that Aristaeus, the father of bees, who is said to have first taught men beekeeping and pointed them to the enjoyment of honey, is Aquarius, who is just opposite the lion, 180 degrees away from him, while Hyas, the brother of the Hyades, is said to be torn apart by

a lion. Thus a double astral relationship is established between Leo, Honey and Hyades, through the mediation of Taurus and Aquarius. This may therefore also be the reason for the superstition that the carrion of the ox is capable of producing bees. Significantly, a constellation of the fly or bee can be found on more recent star charts in the vicinity of Taurus (immediately next to the Pleiades). Although, according to IDELER[3], it is said to have been created by KEPLER'S son-in-law in 1624, it could still be a reminder of the connection between Taurus and the bee and honey. But if the swarm of bees in the sky can be seen in the head of Taurus, the representative of Leo, which the sun encounters when it passes through Taurus, then in the constellation of Orion we also see the hero before us as he takes the honey from the head of Taurus, stretching out one hand towards the Hyades and raising the other in astonishment.

And now we understand the riddle of Samson, of which STEINTHAL remarks that it is still such a riddle for us today. It is not about any real event in the life of a historical Samson, which would have to be considered from the point of view of natural science, and which could not be guessed by the wedding guests, because they knew nothing of the events with the lion itself: it is rather solely about the astral relationship between lion, bull and honey; and the hero of the story himself alludes to this with the words: "If you had not plowed with my *'calf'* (!), you would not have guessed my riddle", whereby it should be noted that the constellation of the plow, namely the Little Bear or Chariot, which was

[1] SACHE: Beiträge zur Sprach-und Altertumsforschung II, 92.

[2] Astralmythen (1890-1897) I, 6.

[3] Über den Ursprung und die Bedeutung der Sternnamen 1809.

regarded by the Babylonians as a plow[1], belongs to both Leo and Taurus: it is in the upper meridian when Taurus rises, and is in the lower meridian when Leo culminates. For it is only through the interchange of the lion with the bull, which is only possible from an astral point of view, that a correct solution to the riddle could be found at all. Such a relationship was all the more obvious, however, as Samson poses the riddle to the guests at his wedding. The high time of the sun takes place when it is at its highest point in the constellation of Leo. The custom of riddling in the Adonis cult and the riddle that the Sphinx gave to Oedipus in the narrow pass of Thebes show that on this occasion it was also customary to give riddles to each other. For the Babylonians, however, the "pass" was the northern point or high point of the sun's orbit (nibiru), which fell in Leo in the Age of Taurus. Samson's wedding lasts seven days because the planetary number seven is the number of the festive season and of joy. At the same time, however, seven is also a number of misfortune or sorrow because it belongs to the Babylonian underworld god Nergal and because the rain star, the Pleiades, consists of seven stars; hence his wife weeps over Samson for seven days until he finally reveals the solution to the riddle to her. But then the thirty bride's companions, the thirty festive garments and undergarments promised to them and the thirty Philistines slain by Samson refer to the thirty days during which the sun dwells in Leo.

The narrator now goes on to report that when Samson came to his wife after some time – it was at the time of the wheat harvest – he was scornfully rejected by her father. "Samson came with a kid goat to visit his wife and demanded: 'Let me go to my wife in the inner chamber! But her father would not let him enter." When the sun enters the "house" of the woman, i.e. the virgin, the carter culminates with the

constellation of the goat (Capella). Enraged that he was not admitted to the interior of the house, Samson began three hundred foxes, tied them together with their tails, put torches in the knots, set them alight and chased the animals into the Philistines' grain fields, where they burned everything.

The month of Virgo is the month of grain ripening. When the sun enters this constellation, Sirius has risen completely. The Dog Star, however, was regarded by the ancients as the astral representative of robigo, the burning of grain, which was also regarded as a wolf or fox in relation to the constellations of the fox and the wolf, which had an astral relationship to it. In Rome, at the festival of the harvest goddess Ceres in the last third of April, around the time when the constellation of Virgo with the ear of corn (Ceres) came up at sunset in the evening and the Dog Star culminated, a fox frenzy was organized in the circus. Burning torches were tied to the tails of the foxes, according to PRELLER a symbolic reminder of the damage that the fields had to fear from the grain fires caused by the red fox (robigo) at this fateful time of year. If the hot sunburn follows the frost or the dew of the cool nights too quickly at this time of year, this evil runs through the fields like a burning fox. Shortly afterwards, on April 25, the so-called Robigalia were celebrated, where people prayed to Mars, Robigo and Robigus with the flora for protection from the devastating evil. In the grove of Robigus, young dogs of red color were offered as a sacrifice of atonement[1]. In all of this, Ceres was considered the protector of grain, and the custom mentioned was a defensive custom against the grain fire.

This also includes the story of 2 Sam 14:28ff., according to

[1] JEREMIAS, Handbook 128.

which Absalom, David's son, had Joab's field set on fire because the latter refused to come to him. Now, according to WINCKLER's evidence, Absalom is endowed with traits of the dog star. He was characterized above all by his long hair, which he had cut once a year. In Arabic, however, the "hairy one" is still called the Dog Star as a representative of the summer sun, and its rising in the month of Leo brings the burning of grain[2], as it used to be depicted with a crown of rays on ancient star images. The Dog Star "hangs" on the Milky Way, which was regarded as a tree in astral mythology. This is why it is said that Absalom got his hair caught in a terebinth while fleeing from Joab and that Joab killed him with three spears, namely the Sagittarius, which is 180 degrees away from the Dog Star and whose rising brings about the downfall of the Dog Star.

According to this, we will also have to relate Samson's fox adventure to Sirius. Samson, the Sonrian man or lion with the long mane, is himself Sirius, who rises above the horizon in the month of Leo and sets fire to the Philistines' fields. On the other hand, we have already seen the glowing Sirius as the symbol of the Philistines, who are hostile to nature and mankind. The same motif can therefore also be used against Samson himself. When the Philistines learned who had done them harm, they came and burned Samson's wife together with her father: when Sirius reaches its highest point while the sun is in the constellation of Virgo, she herself and the boat (Arcturus) above her are extinguished (burned) in the rays of the sun; in the astral myth, however, Bootes also plays the role of the father, companion or protector of Virgo.

[1] PRELLER: Röm. Mythol. II, 40 ff. Cf. OVID FASTI IV, 680ff.

[2] WINCKLER: Geschichte Israels II, 232 ff.

Samson's revenge for this atrocity did not fail to materialize. He "smashed their thighs and hips with heavy blows", it says. Then he went down and took up his abode in the rocky gorge of Etam" (Jdg 15:8). Why, after such a great victory? Why did Samson flee and hide in a cave? But the cave is to be sought in the heavens, namely in the image of the scorpion, in the star Antares, which in Babylonian is called hurru: cave. But this is where the sun must descend in its orbit, no matter how great its previous heroic deeds. Samson's flight thus again symbolizes the sun's descent into the heavenly "underworld", which took place in Scorpius during the Age of Taurus.

And now she falls victim to the superiority of her wintry adversaries. They seize Samson, bind him and bring him "up from the rock". They probably did not consider that when the sun man comes up again from the "underworld" over the equator in the spring equinox, he has become insurmountable. "When he had reached Lehi, the Spirit of Yahweh overcame him, and the cords of his arms became like cords scorched by fire, and his bands melted from his hands" (Jdg 15:14). The sun has reached the sign of Taurus, the vernal equinox. The bands of winter are stripped from her and melt away before the power of the sun. Samson finds an ass's jawbone, stretches out his hand, takes it and slays a thousand men with it. But when he was very thirsty, he cried out to Yahweh for water. "Then God split the hollow in the jawbone, and water flowed out of it. When he had drunk, his spirits returned and he revived. Therefore the spring was called the spring of the caller, which is at Lehi to this day" (Jdg 15:19).

The constellation of Orion belongs to Taurus and sets at the same time as it. Orion wields a jawbone in his hand, the boomerang of the Babylonian Marduk: the asterism of the

Hyades, which could easily be interpreted as a jawbone. The adventure takes place with Lehi, because this itself means nothing other than "jawbone". The bone belongs to a donkey, however, because Orion has fully risen in the sign of Cancer and the two "donkeys" belong to it. The Bible calls this source the "source of the caller". However, NORK suspects that the term "caller" was caused by a misspelling and that the actual name of the spring was "donkey spring". In any case, the connection between Samson's heroic deed and the spring was suggested by astral relationships. For when Orion rises in Taurus, Fomalhaut sets in southern Pisces, and this was regarded as a celestial spring.

The adventure in Gaza now follows. Samson goes to a courting woman in this city. There the enemies lay in wait for him all night to slay him. But at midnight Samson got up from his camp, took hold of the two wings of the city gate together with the two posts and lifted them out at the same time as the bolt. Then he put them on his shoulder and carried them to the top of Mount Hebron opposite.

Once again, the Sun unites with Virgo. Andromeda is then just opposite her on the western horizon and could therefore take her place. As the one exposed to the dragon by her parents, she is the celestial prostitute. In astral mythology, she also plays the role of a loose girl. In the usual depictions, she appears with her arms outstretched and forged against two rocks, completely naked. If we imagine the rocks away, we have before us the image of a dancing beauty[1], and as such she appears in the Samson story as the wooer of Gaza. At midnight Andromeda culminates, while Orion stands on the eastern horizon. It carries the Milky Way on its shoulders: the two posts or wings of the gate to Gaza. The Milky Way appears to be divided into two parts just above Orion's head by the sun's orbit cutting through it, while he himself was

called "the door opener of the heavens" due to his position on the Milky Way[2]. It carries the two "posts" to the summit of a mountain, because as Orion rises, the Milky Way begins to arch higher and higher in the sky and reaches its highest point as a celestial "mountain" when Orion has fully risen above the horizon. The process is reminiscent of the unity of Samson with the Phoenician Heracles or Melkart.

This is because he is also associated with two pillars or posts that he is said to have erected at different points on the earth. These are the boundary markers of the sun's course in the sky, symbolizing the two branches of the Milky Way in Taurus and Scorpio, which separate the winter and summer parts of the sky in the Age of Taurus. As such, they adorned the entrance to the temples. Think of the two pillars of Jachim and Boaz in front of the temple in Jerusalem, which was modeled entirely on that of the Tyrian Melkart. The most famous pillars of Heracles were located in Gades in the far west of Europe, and STEINTHAL rightly draws attention to the similarity between the names Gades and Gaza. The Phoenician Heracles also used to be depicted carrying the two columns crosswise under his arms, perhaps because Orion has the shape of an oblique cross. Indeed, it seems, as ROBERTSON[1] suspects, that the cross-bearer Simon from Cyrene, one of the main cult places of Melkart, owes both his name and his appearance in the Gospel to Samson (see below).

If anything speaks for Samson's solar nature, it is this hero's love affairs, which reveal him to us as a god of fertility

[1] Consider Andromeda on the Atlas Farnese.

[2] JEREMIAS: Manual 129.

and procreation. Each time Samson embarks on a new love affair, he is in danger of losing his life, as has already been emphasized, because the sun enters the downward part of its orbit when it unites with the virgin. So far, however, he has always managed to evade the impending danger and turn his enemies' hoped-for victory into defeat. At last, however, his fate befalls him as a result of his attraction to women.

This time his beloved is called Delilah, which is usually understood as the "exhausted", "exhausted" or "exhausted one", but can also mean the "vine". She is therefore once again the maiden of heaven, a doppelganger of the Philistine woman of Samson who lived near the vineyards of Thimnath and helped the hero solve his riddle. In the Greek myth of Heracles, she appears under the name Dejanira, which also means "weaker one". This time, too, she allows herself to be persuaded by the Philistines to draw a secret out of Samson, namely that of his superhuman strength (think of Siegfried and Kriemhilde). The faithless woman cried to him for seven days, and we found that the number referred to the rainy star of the Pleiades, which culminate when the sun man in Leo is at his peak. Now the hero lets himself be bound with seven fresh cords that have not dried up, with new cords with which no work has yet been done, and seven locks of his head to a weaving peg without his opponents succeeding in overpowering him.

Of course, here too, the bondage is aimed at the sun, which is bound and weakened in winter. At the rising of Scorpio, i.e. when the sun descends into the lower, winter region of the zodiac, Orion-Samson lies stretched out beneath the Milky Way on the western horizon; this is the reference to the

[1] Evangelien-Mythen 1910, 129 ff.

fact that Samson's lover fastens his locks to a weaving peg while he sleeps. In spring, however, the sun man awakens. Then Orion bursts his f essels, and he tears the weaving peg of the Milky Way together with the elevator out of the ground, just as he had previously torn out the posts of the city gate of Gaza and carried them together with the wings up the mountain ' opposite Hebron.

As before by the Philistine woman, Samson is now also persuaded by the urging of Delilah to discover his secret to her: "No razor has yet come on my head, for I have been consecrated to God from my mother's womb: if I were shorn, my strength would depart from me; I would become weak and like any other man" (Jdg 16, 17). So she shaved off his seven locks while he slept in her womb, that is, while the sun was in the zodiacal sign of Virgo, and he grew weaker and weaker, and his strength left him, and she called the Philistines, who seized him and gouged out his eyes. Then they brought him "down" to Gaza and bound him in fetters of brass, and he was made to turn the mill in prison.

If Samson's hair points to the rays of the sun, the power of the sun man, then the shaving off of his hair is a mythical symbol for the weakening of the sun's power in winter. The Egyptian Har-pocrates has only a single lock of hair at the time of his birth in the winter solstice; soon, however, his hair grows and he transforms into Horus with the sprouting beard. Dionysus is kömos: the hairy one for the longest day, but then in winter he becomes calvus: bald, while Apollo is akersikomes: the unshorn one in summer, polios: gray-headed in winter, and a similar relationship exists between the hairy Esau and his son Korah. But Heracles also comes to light again after losing his head of hair when he was swallowed up by the winter dragon. Saturn, the winter god, has a bald head; the priests shave it to express their

renunciation of their own independence and manhood towards the deity. Around the time of the summer solstice, the Milky Way also reaches its highest point, symbolizing Samson's long hair, which is reminiscent of the lion's mane. From now on, the Milky Way falls and lies completely on the horizon when the Sun passes through Scorpio and Virgo culminates in the sky. Then Orion sinks below the horizon. The power of the sun is broken; Samson is blinded: the sun has lost its brilliance, just as Orion loses his sight in winter and in Germanic mythology is one-eyed as the wild hunter (Wodan) who rules the winter sky, and is dragged down into their realm by the demons of winter. Thus it is also said of Absalom that he had his hair cut annually, namely at the setting of Sirius, when winter sets in.

But the hair of the sun god grows back. At the time when the sun is in the sign of Aquarius, to which the southern fish belonging to Dagon belongs, the Philistines hold a great feast of sacrifice and joy in honour of their god, for they say to themselves: "Our god has given our enemy Samson into our hand. It is the festival of the winter solstice, which fell under the sign of *Aquarius* during the Age of Taurus. The sun has reached its lowest point of "humiliation" and seems to have completely fallen to its enemies, but only to regain its strength from then on. With each passing day, the Milky Way begins to arch higher again and Samson's hair begins to grow. In their exuberance, the Philistines have Samson "brought up" from prison during the festival so that he can amuse them. He was placed between two pillars. "Then Samson asked the servant who was holding his hand: 'Let me go once, that I may feel the pillars on which the house rests, and lean against them/ Now the house was full of men and women; also all the princes of the Philistines were present, and on the roof there were about 3,000 men and women watching Samson's play.'

Then Samson called on Yahweh and said: 'Lord Yahweh, remember me and give me strength just this once more, O God, so that I may take vengeance on the Philistines for my two eyes with one blow![4] Then Samson grasped the two central pillars on which the house rested, one with his right hand and the other with his left, and pressed down on them. Then he shouted: 'Now I will perish with the Philistines![4] And he bowed down with power, so that the house fell on the princes and on all the people who were in it, and the dead whom he killed in his death were more than those whom he had killed in his lifetime" (Jdg 16:26ff.).

At sunset at the time of the winter solstice in Aquarius, Orion-Simson has come up in full form in the eastern sky. With one hand he gropes for the bull, with the other arm he seems to clasp the Milky Way "pillar", which is visible above his head through the sky. The sun's orbit is divided into two halves: a symbol of the two boundary lines of the sun's course, expressed by pillars on which the world building was thought to rest, and of which we have already seen that they belonged to the Phoenician Melkart-Heracles. JOSEPHUS speaks of pillars of Seth, which itself means nothing other than "the pillar", and Seth is the chief god of the Philistines and only another name of Dagon. Incidentally, Orion also stands exactly in the middle between Aquarius and Leo, the two points of the solstice during the Age of Taurus. The Milky Way has reached its highest point and arches like a "roof" from one end of the sky to the other. From now on, the roof of the sky leans forward more and more, the Milky Way falls towards the west. At last it lies over the whole length of Orion, which itself seems to be "buried" beneath it, while the mass of the Philistines, the winter constellations beneath the Milky Way's canopy, has sunk below the horizon and is "annihilated". The position

corresponds to the evening of the vernal equinox in Taurus and the morning of the autumnal equinox when the Sun enters Scorpio. The sun's descent into the celestial underworld in winter and its final victory over its opponents in the vernal equinox are thus drawn together into a single image in the story of Samson's demise, to which the double position of Orion in the two equinoxes has given rise. Orion-Simson "goes down", but he does not do so without dragging his enemies down with him to their doom and triumphing over them even in death. Thus every autumn the sun descends into the winter region, that part of the zodiac which is below the equator, blinded, deprived of its sight, i.e. the power of its rays, a prey, as it were, to the demons hostile to nature. But when spring comes, she emerges again and celebrates the victory over her adversaries.

Thus the story of Samson, like that of Gilgamesh, is read from the course of the sun through the zodiac, and this would certainly be even clearer if we possessed the original model of the Old Testament narrative, of which it is rightly assumed that in it the hero performed twelve deeds which began with the killing of a lion[1]. The biblical narrator seems to have depicted Samson's deeds without understanding their meaning, fortunately without completely blurring their astral character by summarizing the original narrative.

[1] Cf. ROSKOFF: Die Simsonsage 1860; JEREMIAS: Das AT. im Lichte des alten Orients. 434.

HERAKLES

The legend of Heracles also belongs in this context. EUSEBIUS declared him to be a pagan imitation of Samson. DUPUIS, conversely, would like to see in Samson an Israelite imitation of the Greek Heracles. AUGUSTINE already claimed that the two figures were identical[1], while JEREMIAS pointed out the similarities between Heracles and Gilgamesh[2].

There can be little doubt that the Greek Heracles, who performs the twelve labors imposed on him by his half-brother Eurystheus, is influenced by the Orient and is a close relative of the Phoenician Melkart. HERODOTUS also claims to have seen a temple of Heracles AT Tyre, which was already over two thousand years old, while the Greeks built two temples to Heracles after him, in one of which they worshipped the god Heracles and in the other the human hero [3]. His name is also said to be originally Semitic and to go back to a root word meaning "to circle" or "to roll"[4], and the ancients had no doubt that Heracles represented a kind of humanization of the sun. Thus the Phoenician PORPHYRIUS asserts that the sun was given the name Heracles and that its course through the twelve signs of the zodiac was symbolized in the twelve labours of the hero[5]. SERVIUS, VIRGIL's commentator, also recognized this connection between the number of Heracles' labours and the signs of the zodiac[8], and HESIOD's Scholiast also notes that the zodiac, in which the sun completes its annual course, is to be understood as the actual career of this hero and his marriage to Hebe, the goddess of youth, at the end of his career as the year renewing itself at the end of each solar cycle[7].

Heracles is represented three times on the globes. First in the figure of the kneeling man (Ingeniculus, Engonasin), who also bears the name Heracles. Then in that of the serpent-bearer rising at the same time as the kneeling man, who was also called Heracles, and finally in one of the two twins, the other of whom is then called Apollo. And indeed, as DUPUIS has pointed out, these two are so close to each other in the myth that they can probably be regarded as twin brothers. They are said to have fought with each other in Delphi over the tripod and, after settling this dispute, built the city of Gythium together. This is reminiscent of Amphion and Zethus, who caused the walls of Thebes to rise with the sound of their lyre, and who were also supposed to be seen in Gemini. The reason for this, as we saw earlier, is that at the rising of the twins in the sky the Milky Way "wall" reaches its highest curvature, just as Gilgamesh is said to have erected the walls of Uruk and we have emphasized the connection of this hero's deed with the constellation of the twins. The twins are in opposition to both the kneeling Heracles and the serpent bearer; thus these three images could be associated with Heracles at the same time.

Now as to the connection of the twelve labors of Heracles with the twelve signs in the zodiac, of the factuality of which,

[1] AUGUSTINE: De civ. Dei I, 18; c. 19. Cf. also SYNCELLUS 165.

[2] JEREMIAS: Izdubar-Nimrod 70.

[3] II, 43.

[4] NORK: Etym.-Symbol.-mythol. Real dictionary (1843) under "Heracles".

[6] Praep.evg. I, 3, c. 11.

[6] I, 6, V 294.

[7] Johan. Dia-conus Scholiis ad Hesiod. Theog. p. 165.

by the way, the famous Vossius[1] was also convinced, his exposition in the first volume of his great work is one of the gems of DUPUIS* "L'Origine de tous les cultes" and has been delivered by him in such detail that hardly anything new remains to be said.

Just as Gilgamesh's most famous deed is the killing of a lion (Hum-baba), just as Samson begins his series of heroic deeds by defeating a lion, the same is the case with Heracles. His first feat is the conquest of the *Nemean lion*. Here too, this refers to the zodiacal sign of *Leo,* into which the sun enters and thus extinguishes it with its rays. We are in the time of the summer solstice. The Greeks opened their year around this time by holding the Nemean Games. The lion is the "seat" of Jupiter or Zeus, the father of our hero. In the opposite position to him is Aquarius, the "seat" of Hera, in which the first full moon of the year beginning in Leo takes place. Here we have the two opposing forces that determine Heracles' fate. And there we also see him in the sky! As the sun enters Leo in the morning, the kneeling Heracles sets in the twilight. The hero's battle with the lion lasts thirty days, exactly as many days as the month has.

Now the Sun enters the sign of *Virgo*. As it passes through this sign, the image of the Hydra or water snake, which has its head in Cancer and its tail in Libra, is extinguished. It is a very elongated constellation. It extends through three signs of the zodiac. The sun can only make it go out little by little or piece by piece, and every morning the head of the serpent reappears at the rising of Cancer. Hence the story goes that during his second labor, the battle with the *Lernean Hydra*, a

[1] Th. Gent. II, c. 15.

crab stood by the snake and pinched the hero's foot. Heracles killed him, whereupon Hera placed him among the stars. We can now see why it is said that the Hydra had nine or more heads and that the hero could only deal with it gradually by cauterizing its wounds, an allusion to the summer heat at the time when the sun passes through the signs of Cancer, Leo and Virgo. According to PAUSANIAS, the place in Greece where the Hydra was said to have stayed was near the temple of Demeter and the sanctuary where the Lernean mysteries were celebrated[1]. Demeter is the name of the celestial virgin under whom the Hydra is located and whose image the sun occasionally passes through during Heracles' second labor. According to PLUTARCH, this constellation was also thought to be related to Athena. And Athena is said to have stood by the hero in his battle against the Hydra!

Heracles' third task is to conquer the *Erymanian boar*. On the way there, the hero enjoys the hospitality of the centaur Pholus or Chiron, who treats him to wine. Attracted by the smell of the wine, the centaurs approach and a battle ensues between them and Heracles, in which his opponent is defeated, but Pholus-Chirön is also killed by an arrow from his guest, poisoned with the blood of the Hydra, which accidentally falls on his foot. We are in the sign of the *Wage,* the month of the grape harvest. In this month, the image of the centaur rises in the southern sky. He was depicted with a wineskin and a thyrsus stick entwined with vine leaves, or piercing an animal with a lance in order to sacrifice it on the altar close to him, and apparently got his centauric character from the celestial horse or Pegasus that rises when he sets. The animal on its lance was usually referred to as a wolf, but also as a lion, panther, leopard or simply as the beast (therion) and could all the more easily be interpreted as a boar, as it rises at the same time as the scorpion and the

latter was regarded as a boar, which heralded winter by its advent and, in its opposition to Orion, also made the latter appear as a boar star[2]. However, there is nothing to prevent DUPUIS from seeing the Erymanthian boar, which devastates the vineyards of Oeneus, in the Great Bear. For this rises in the evening at the going down of the scales and was often conceived on oriental globes as a wild boar, as, by the way, Oviuden's Great Bear is described as the "erymanthic beast"[1]. But the arrow that is said to have killed the centaur can also be seen in the sky: it rises when the centaur passes through the upper meridian and prepares to set. Since this constellation belongs to Libra, the sign of judgment and justice, Chiron is said to have distinguished himself by his justice, and it was said that Zeus placed him among the stars to compensate him for his sad end.

So we turn to the fourth work of Heracles. It consists of catching the *Kerynite hind*. This refers to the constellation of Cassiopeia, which sets when the sun enters the sign of *Scorpio*. Her well-known W used to be interpreted as antlers, just as the Arabs still regard her as a hind today. Her horns are said to have been of gold, and she is said to have blown fire from her nostrils, an allusion to the starry nature of the Kerynite hind and the fire of the Milky Way, in which this constellation is located. Heracles pursued her for a whole year and finally caught her on the shore of the sea, where she had settled down exhausted – on that heavenly sea into which the constellation of Cassiopeia sinks.

As the sun enters *Sagittarius*, the constellations of the

[1] PAUSANIAS: Corinthiac. 79.

[2] op. cit. p. 97.

vulture, the eagle and the swan rise in close proximity to or within the Milky Way, which we know as the celestial waters: Heracles hunts the *Stymphalian birds* and kills them with his arrow, one of which is immediately above the eagle and was called the "arrow of Apollo" or "Heracles", the same arrow that brought death to the centaur, and with which Heracles is said to have killed Prometheus' vulture. The Stymphalian birds actually appear in threes on Perinth memorial coins. The Sagittarius was regarded as the "seat" of Artemis, and in the temple of this goddess at Stymphalos, PAUSANIAS saw the Stymphalian birds depicted on the ceiling as virgins with bird legs.

The sixth work of Heracles is the *cleansing of Augeas' stable*. His name means the "shining one". He was considered the son of Helios and Nyktaa, the longest night, and is obviously none other than the representative of the winter solstice, where the new light is born. So we are now in *Capricorn,* the sign of the new birth of the sun. Heracles cleanses the stable in one day by channeling the river Peneus through the stable. And indeed, Capricorn goes down at the same time as the southern fish and the river of Aquarius, which the fish catches in its mouth. From this connection the ibex received its fish tail and was known as Aegipan, the son of Poseidon. This is the reason why Augias was probably also regarded as a son of the sea god. But the fact that it was Peneus whom Heracles used for this sixth work is due to the fact that the water sprite who pours out the river from his urn was regarded as the son or grandson of the river god Peneus under the name Aristaeus. The whole process is reminiscent of the purification rituals that people used to

[1] OVID: Trist. I, i. Eleg. 3, 103; 10, 15.

perform at the end of each year or at the beginning of the new one in order to rid themselves of the "dirt" of that year's sins.

We now come to the sign of *Aquarius*. With this rises Pegasus. Hence it is said that Heracles mounted the steed Arion (Aerion-Pegasus) begotten by Poseidon and defeated the *bull of Crete* that ravaged the plains of Marathon, because the bull passes through the upper meridian at the fall of Aquarius. It is the same bull that Poseidon sent up from the sea, with which Pasi-phae, the wife of Minos, is said to have courted and which abducted Europa. Around this time, the vulture sinks at the same time as Aquarius, the vulture that was also called the "vulture of Prometheus" and which the hero killed at that time. Heracles initiated the Olympic Games because during the Age of Taurus, at the time of the summer solstice, the full moon stood in Aquarius every year and thus determined the time for the beginning of those games; Olympias, however, according to SYNCELLUS[1], was the name of the moon that opened the so-called Olympic period of four years[2].

In the meantime, Pegasus has risen completely, along with the so-called fullness, and the sun has entered the sign of *Pisces*: Heracles carries out his eighth task: he seizes the *mares of Diomedes* by throwing them to the slaughter. Diomedes was the son of the water nymph Cyrene, the mother of Aristaeus, i.e. the water sprite on whom the heavenly horse lays its head. Aquarius is the "seat" of Hera. This is why it is said that Eurystheus consecrated the mares to this goddess.

Now Heracles sets off with the Argonauts on the journey for the golden fleece. We have entered the sign of *Aries*. As Argo sets, it rises, while Cassiopeia and Andromeda set. The constellation of Andromeda is particularly characterized by the so-called "Belt of Andromeda". Its head is located directly

on the side of the celestial steed or Pegasus and itself forms a belt of the stars of this picture. Heracles now fights with the Amazons and *steals the belt from their queen,* who is called Hippolyte, i.e. horse liberator. Hippolyte is considered to be the daughter of Ares, who has his "seat" in Aries. However, the Pleiades in the immediate vicinity of Aries, which set simultaneously with or immediately after Andromeda, were also regarded as Amazons. On his journey with the Argonauts, Heracles is also said to have freed Hesione, the daughter of the Trojan king Laomedon, who had been exposed to a sea monster, and thus experienced the same adventure as Perseus with Andromeda. We can see how this duplication of the narrative could come about: directly beneath the ram is the whale, which sinks at the same time as the ram. The horses are also found in connection with the liberation of Hesione: they are the same horses that are said to have been given to Laomedon by Zeus as consolation for the loss of his son Ganymede, who in the form of Aquarius brings up the image of the two horses, and which form the prize for the liberation of Hesione. Incidentally, Heracles himself is said to have spent three days in the belly of a whale at this time and to have emerged from it completely bald, probably an allusion to the rising of the sun from the lower arc of its orbit, the wintry, dark region of the zodiac, in Aries, where the constellation of the whale is located, while the three days indicate the eclipse of the moon.

The tenth task assigned to Heracles is to fetch the *cattle of Geryones*, i.e. the cryer, which he is grazing near Okeanos.

[1] op. cit. p. 197. [2] It is obviously inaccurate if in the age of Taurus, to which the works of Heracles are set, Capricorn (Augias) is set as the place of the winter solstice, while this only took place in Aquarius.

We are in the sign of the *bull.* When it rises, Bootes goes down. His name means "herdsman". But he was also called the "caller" or "shouter" (Clamans, Vociferator), presumably as a result of a misunderstanding, insofar as the word Bootes, instead of ' with bous: the cattle, was associated with the time word boäo or boö, just as he actually assumes the position of a caller or shouter with his raised arm. Geryones is depicted as a monster with three bodies that had grown together in the middle. He is said to have possessed the bodies of a man, a ram and a goat, an idea that arose from the fact that when the bull rises, the ram and the star Capella, the goat, rise at the same time in the image of the carter. The goat star was regarded by the ancients as Aiga, the wife of Pan, and he himself was found in the carter. Thus it is said that after killing Geryones, Heracles made his way to Pan in Italy. In this context, it is also said that Heracles killed Busiris, the son of Pan, in Egypt.

Poseidon, because he pursued the daughters of Atlas. This refers to Orion, who stretches out his hand towards the Pleiades and who sinks at the same time as the bull. Heracles freed the Atlantids from the power of their persecutor, returned them to their father Atlas, who is said to have instructed him in astronomy in return, and founded the city of Thebes in Egypt in the same way as Kadmus or the serpent-bearer, who also bore the name Heracles and who is in the opposite position to the bull, is said to have founded the city of Thebes in Boeotia in his pursuit of the bull. This happened where the bull that had abducted Europa came to rest, i.e. at the time when the sun enters the sign of Taurus. The Romans associated the goat star (Aiga) with their Bona Dea and celebrated this goddess when it rose. At the same time, Heracles is said to have been received by Pan and enjoyed his hospitality, apparently in view of the summery, fertile

season that begins when the sun enters Taurus. Now (in the Age of Taurus with the vernal equinox in Taurus) the purification of the world from the evil winter powers takes place. For the Romans, these included Cacus, a huge fire-breathing son of Volcanus who lived in a cave in Aventinus. He tried to drag Heracles' cattle backwards into his cave and was slain by the hero for this impudent theft. It is the constellation of Scorpius in opposition to Taurus, which sets when the latter rises. Its main star is Antares, bab. hurru or cave, and as it moves across the sky it actually seems to pull Taurus backwards after it. A related story is the one according to which a bull jumped into the sea near Rhegium and swam to Sicily. Heracles pursued him swimming, clinging to the horn of a bull, and killed Eryx, son of Poseidon, in the contest because the latter had put the lost bull among his herd and was unwilling to give it up again – all allusions to the time when the sun, under the sign of Taurus, defeats the winter stars, shoos them below the horizon and resumes its rule over the earth.

After its exit from Taurus, the Sun enters *Gemini.* These include the celestial dogs, Prokyon and Sirius, which together with them pass under and through the upper meridian. The eleventh work of Heracles corresponds to this: the bringing up of *Kerberos* from the underworld. Kerberos is presented as a three-headed monster. He is said to have possessed the head of a dog, a lion and a wolf, an idea that can be read from the starry sky is when the lion culminates at the setting of Sirius and the wolf is in opposition to Sirius. Others gave him a serpent for a tail and declared him to be a son of the serpent-shaped Echidna, and this also agrees with the starry sky, as the Hydra or water serpent rises just behind the small dog (Prokyon) and rises at the same time as the great dog or Sirius. During the Sun's stay in Gemini, the rays of the Dogs

are extinguished. Their image is therefore not visible during the night, but is bound to the path of the sun. Thus it can be said that the sun (Heracles) actually brought the hound of hell up from the underworld to the light and bound it to its chariot. Before he descended into the underworld, Heracles is said to have been initiated into the mysteries of Eleusis. The celebration of these mysteries took place in autumn when the heavenly dog set. And when Heracles finds Theseus and Peirithous sitting on a rock in the underworld and growing on it, this also seems to be taken from the celestial image and to go back to the image of the twins. In the same month of Gemini, in which the hero brings Kerberos up from the underworld, his battle with Kyknos, i.e. Swan, also takes place on the banks of the Peneus* According to the so-called. HESIOD, who described this battle in a poem "The Shield of Heracles*[4], the battle is said to have taken place at the time when the nightingale announces summer to men, the dog star begins to dry out the bodies and color the still bitter grapes, i.e. in the month of Gemini. And indeed, at the setting of the twins, the constellation of the swan rises in the celestial "waters" of the Milky Way, which is also the origin of the idea that the twins Castor and Pollux were the sons of Leda, whom Zeus fathered with her in the form of a swan. In the battle with Heracles, Kyknos was killed in order to be transformed into a swan and placed in the sky as a constellation.

This leaves only the twelfth and final labor of Heracles. The hero goes to Hesperia in the far west, where the sun sets, to pick the golden apples of the Hesperides, which are guarded by the dragon Ladon, i.e. darkness. According to VARRO, PALAEPHATUS, SERVIUS and others, these were not golden apples but sheep, as the Greek word mäon can mean both apple and sheep. The starry sky provides confirmation for

both views. For at the rising of the twelfth sign of the zodiac, *Cancer,* the constellation of Heracles kneels in the west under the polar dragon, on whose head he places his foot, where he is either holding a small tree in his hand or a fruit tree is depicted next to him with the polar snake coiled around it. The rising of this constellation in the fall denotes the time of fruit ripening; hence it is apples that form the subject of his work. On the other hand, the image of Cepheus rises at the setting of Cancer. Cepheus also used to be understood as a shepherd with a flock of sheep, apparently because his demise coincides with that of the ram. But this figure is also located at the pole in the immediate vicinity of the polar dragon and could therefore be regarded as the guardian of the garden of the Hesperides.

The myth goes on to say that the hero was poisoned by a shirt that his jealous wife Deianira offered him at the behest of the centaur Nessus as he prepared to make a sacrifice to the gods, whereupon Heracles ended his own life by burning himself at the stake. Admitted to Olympus by Zeus, he reconciled with Hera and received the divine goddess Hebe as his wife, i.e. he regained his youth. With the setting of Cancer, the centaur also tends to set, while the altar (funeral pyre) passes through the upper meridian and Aquarius (Ganymede-Hebe) sets at the rising of Cancer. Just as the kneeling Heracles (in the setting) opens the course of the sun in the year, so the centaur, who is said to have caused his death, closes the annual course of the sun through the zodiacal pictures, and the end of his course of life turns back to its beginning. The hero (the sun) regains his youth and can begin his course anew in Leo.

There can indeed be no doubt that the story of the twelve labors of Heracles is a sacred calendar, in which the position of the sun during its annual course through the

twelve signs of the zodiac was visualized, brought to life and memorized with the aid of the accompanying constellations. The deeds of Heracles were often treated by the ancients and depicted in special poems, for example by PISANDER, PANYASIS, CREOPHILUS, APOLLODORUS, QUINTUS of Smyrna and others. In the above, the order is given as provided by DIODORUS the Sicilian, and it is therefore certain that this writer was directly guided in his narrative by the starry sky. But should anyone still doubt that Heracles was really only a human representative of the sun in its passage through the zodiac it suffices to recall the song of praise of Heracles by the so-called *Orpheus*, which states:

"Hero of many prowess, O valiant, mighty Titan! Unconquerable, strong-armed in battle, Father of Time, Infinite, always found in transformation, All-consuming, supremely sprightly restorer, Who always covers with goods the earth, the greening one, Who after dark night brings up the dawn, *Completing twelve of the battles from rise to fall!"*

And in NONNUS' fragment of the "Hymn to the Sun" it says:

Star-robed lord of fire, world ruler Heracles! Far shining shepherd, protector of human life! Who revolving on a fiery ball around both poles, And revolving created the year with twelve moons, And tirelessly bring about the eternal cycle of time, Summer and winter and spring in regular succession, Who refreshes the fields with dew and fertilizing rain, Gives growth to the ears of corn with your warming disc, And pours out the generating power into our furrows – Incline thine ear to the prayer of the suppliant, etc.

MITHRAISM AND CHRISTIANITY IN THE LIGHT OF THE STARRY SKY

Mithraism is at the top of the list of religions that competed for dominance in the Roman Empire in the first centuries of our era.

The first traces of his main god date back to very early times. Even in the Vedas, the sacred religious books of the ancient Indians, two to three thousand years BCE, we encounter his name as that of a friendly deity of light and the sun: Mithra = the friend. However, the cult of Mithra did not experience a peculiar development until the Persians in Iran. Here Mithraism seems to have originally existed independently alongside Mazdaism, the worship of Ahura Mazda as the highest god of heaven, as this is said to have been founded by ZARATHUSTRA. A fusion of the two cults then seems to have taken place. Mithra ceded his supremacy to Ahura. He became the "son" of the supreme god, who is said to have created him as powerful as himself. Thus he now appeared as the visible embodiment, the specific manifestation of the invisible supreme god, as this manifests itself above all in the sun, namely the sun in its ascending orbit, the morning sun or the sun of each new spring. He was regarded as the "mediator" between light and darkness, between God and the world, and at the same time as the redeemer of the world from the misery of winter or the evil equated with it, and seems to have enjoyed hardly less veneration than Ahura himself.

With the conquest of Babylon by the Persians in 558 BCE, Mithraism merged with the Babylonian-Assyrian religion. Mithra was affiliated with the sun gods of the conquered

peoples, a Marduk, Shamash, Nabu etc., and the astral world view of the Babylonian or Chaldean priesthood was superimposed on the Iranian ideas and transformed them in their essence. Astrolatry or star worship, astrology or star interpretation and astral mythology, i.e. the shaping of myths on the basis of the starry heavens, penetrated the world view of Mithra and gave it its peculiar coloring.

But it was only in Armenia and the other countries of Asia Minor that were under Persian sovereignty, in Cappadocia, Commagene, Pontus, Galatia, Phrygia etc., that the religion of Mithra took on its final form. As the many names combined with Mithra, e.g. Mithra-dates, Mithraphernes, Mitrobates, prove, the rulers of those countries had a special fondness for the Persian Mithra. Mithra was for them, as it were, the symbol of the Asian against the European world and retained this significance even after the destruction of the Persian empire by ALEXANDER THE GREAT, as those countries remained in the closest relationship with the Iranian-Babylonian culture. Of course, Mithraism could not escape the influence of the general mixing of religions during the Hellenistic period. Local cults from Asia Minor followed on from it, in particular those of the moon god Men, the Phrygian Attis and Cybele. The spirit of Hellenism penetrated the heaven of the Mithrian gods and gave the nebulous, blurred figures of Persian nature religion a more definite form and clearer outlines. In the second century BCE, a sculptor from the school of Pergamon created the type of the bull-slaying Mithra that we encounter everywhere on the monuments of this religion, and finally the moment came when it also attracted the attention of the West.

According to PLÜTARCH, this happened around the year 70 BCE. Pontic refugees from the army of *Mithradates* are said

to have spread the religion of Mithra among the pirates who, under the protection of the Cilician mountains, disturbed trade in the Mediterranean until they were subdued by POMPEY. At that time, around the turn of the millennium, the cult of that god seems to have come to Rome first. And now it spread throughout the West with an almost uncanny speed.

Just as the Persian sun god was the embodiment of victorious power for his Asian followers, which no one could resist, so he became especially so for the Roman soldiers, who embraced the new cult with enthusiasm. Through the army and its masses of Asia Minor components, it penetrated wherever there were Roman garrisons, up the Danube, along the Rhine, into Gaul, even over to Britain, to the border of Scotland, as far as Roman influence extended. At the same time, merchants from Asia Minor and slaves ensured his introduction into the Mediterranean ports, in Italy, Spain and North Africa, from where he then penetrated inland and raised the banner of the "unconquered god" everywhere. Soon, however, he also won the favor of the officials. Even the emperors took notice. And when COMMODUS was initiated into the mysteries, the secret cult, of Mithra at the end of the second century and other emperors followed his example, adherence to Mithraism soon became fashionable in the higher classes of society. Indeed, this religion became so important in the West that by the middle of the third century, it seemed as if they would beat all their competitors out of the field and the whole world would belong to the Persian god.

What was it that made Mithraism so important in the Roman Empire?

Hardly only its sublime ethics, however impressive it must

have appeared to soldiers and officials in particular, due to its masculine-ascetic character, its cultivation of the military virtues of courage, self-control and abstinence, its abhorrence of lying, its upholding of the given word, its respect for authority and its strict emphasis on the commandment of duty. But Mithraism was in line with the general trend of the times.

The collapse of the old beliefs and the decline of national religions had created a lively longing in people for a new all-encompassing religion that satisfied both the demands of science and the needs of the mind. However, people had become more and more accustomed to finding such a religion in the worship of the sun. The entire emerging paganism strove towards a pure solar religion. Influential schools of philosophy, such as that of the Stoics, had prepared the ground when they taught that all life in the world emanated from the sun and equated it with divine reason in the universe. The imperial cult referred to them in that the ruler saw himself as the earthly representative of the most powerful star. But the astrological superstition of the time, which suspected the influence of the stars in everything, also found support in Mithraism.

And how skillfully this religion did not know how to adapt to all the wishes of the crowd in need of faith I Any intolerance and exclusivity was far from it. It did not reject the foreign gods. It did not declare war on them, but accepted them into its heaven, only changed their names and assigned them their place among the original figures of its faith. The idea of a fusion of all the different religions, a powerful integration of all the pagan beliefs, in which the political unity of the empire received its religious reflection, seemed to find its realization in Mithraism. Paganism, despairing of its previous religion, breathed a sigh of relief. The followers of Mithraism

hoped, AS CUMONT, to whom we owe the most accurate description of this religion, explains, "by gathering all piety into a single object, to give new strength to the shattered beliefs. Solar pantheism was the last refuge of the conservatives who saw themselves threatened by a revolutionary propaganda that sought to destroy the entire old order of things"[1].

For the movement had already grown into a threatening power, which, according to the opinion of paganism, was working towards the overthrow of the empire under the guise of religion.

Christianity had emerged a little later than Mithraism in the western world and, like Mithraism, had found its first followers among the lower classes of the people. Initially, the two had spread side by side without interfering with each other. Now, however, with the growing importance of the Persian religion and its open favoritism by the emperors, they began to feel like competitors in the struggle for world domination.

What the Christians found most offensive was the undeniable similarity between Mithraism and their own religion. Like them, the followers of Mithra also placed the idea of spiritual purity in the foreground and sought to partake of this through baptism. They also had the power to conquer evil spirits imparted to them through confirmation. Indeed, communion with bread and water or wine, which Christians regarded as their most peculiar sacrament and attributed directly to the alleged founder of their faith himself, was found in the Mithra cult. Defenders of Christianity such as JUSTIN (around 150) and TERTULLIAN (around the turn of the second and third centuries) felt so surprised and unpleasantly affected by this that they could only explain

these similarities as a diabolical imitation of their own most sacred customs. Of course, they overlooked the fact that baptism, confirmation and communion belonged to the permanent accessories of all ancient mystery religions and pious brotherhoods, which sought to attain the salvation of the soul and body through secret cults apart from the prevailing state religion. Above all, however, they forgot that their own religion, like Mithraism, had its origins in the Persian-Babylonian world of faith and that Mithraism and Christianity were basically just different branches of one and the same root.

Christianity had emerged from Judaism. Judaism, however, had precisely those elements that had received their special formation and most peculiar intensification in the Christian sect, the world of thought of those ancient civilized peoples, the Persians and Babylonians, with which it had remained in constant contact since the captivity. Under the influence of Mazdaism, the Israelite Yahweh had shed his human, all-too-human traits and had been elevated to that supernatural, exalted, holy and righteous God with whom people no longer believed they could relate directly, but only through supernatural intermediary beings, spirits or angels. The contrast between the good Yahweh and the evil Satan was modeled on the Persian contrast between Ahura or Ormuzd and Ahriman. The belief in the personal immortality of the soul, which was originally foreign to Judaism, originated in Persia. From there came the assumption of a resurrection, a

[1] CUMONT: The Mysteries of Mithra. A contribution to the religious history of the Roman imperial period. German by GEORG GEHRICH. 1911, 178 Cf. CUMONT: Textes et Monuments figurfe relatifs aux mystöres de Mithra. 2 vols. 1899.

Last Judgement, a heaven and a hell in which people would be rewarded or punished for their deeds in this world after their death. Indeed, even the idea of the imminent end, the depiction of the horrors associated with it, which attracted so many followers to Christianity and was not the last reason for the success of its advertising activities among the superstitious lower classes, had borrowed all its colors from the Persian imagination and added hardly anything new to it.

But above all, Christ himself, the savior and redeemer, the savior of the human soul from its earthly affliction, was a relative, a brother, no, even a double of the Persian mediator god. Like the latter, Mithra also stands by mankind in their battle against the evil spirits and breaks the eerie power of the celestial spirits in order to descend from heaven on the Last Day either himself or in the form of the hero Saoshyant, Sraosha or Sosiosch, to hold judgment on the earth and cast Satan and his infernal hosts down into the underworld for good. The Christian redeemer was not even distinguished from his Persian rival by the fact that he was supposed to have redeemed his own people from their sins through his own painful self-sacrifice. For Mithra, too, according to the belief of his followers, was supposed to have offered himself as a sacrifice and thereby imparted the new salvation to the world.

This immediately leads us to the innermost essence of Mithraism. Just as the cross with the redeemer hanging from it is at the center of the Christian cult, so is the aforementioned depiction of Mithras plunging the dagger into the bull's neck in the Persian religion (fig. 15). This is obviously a sacrifice. In Persian belief, the bull was the symbol of life. Ahura was said to have started creation with him. As the bearer of the life force, containing the seed of all future creatures, in Persian belief he took on an important

role.

Adam's position was similar to that of Adam in the Jewish conception, in whom not the whole of creation, but the whole of future humanity was to have been prefigured and contained. This was an idea that was read from the starry heavens.

In the third millennium BCE, Taurus was the sign of the zodiac in which the spring equinox took place. It marked the beginning of the new year. It led the course of the months and was also regarded as the representative of the whole year. The good season lasts as long as the bull of the morning is in the sky, from the vernal equinox on March 21 to the autumnal equinox on September 23. This is the time of the reign of Ahura Mazda. The sun animal grazes peacefully among the other stars in the celestial meadow. The world lives in innocence and bliss. But Ahriman, the evil one, envied Ahura's creation. In the form of a *scorpion*, he invaded the sky and, as the enemy of life, he began to gnaw at the bull's reproductive organs. Then the bull died and life was extinguished. The reign of Ahriman began. But Ahura saved the strength of the bull in the golden vessel of the moon, so that when the time came, a new life would emerge from the seed of the slain animal. In this we clearly recognize an astral myth.

At the time of the autumn equinox, when Scorpio rises above the horizon with the serpent bearer of the morning above it, Taurus sets on the other side of the sky (Fig. 6 and 16). Ahriman kills the bull. The time of light, summer fertility and happiness comes to an end. But on March 21, at the time of the spring equinox, the sun rises again in Taurus. Then Scorpio descends on the western horizon: the sun triumphs over the winter demon in the form of Taurus. Ormuzd hurls the

evil Ahriman down into the underworld. The vessel of the moon opens when it meets the sun in the sign of Taurus. The seed of the beast falls as fertilizing rain on the earth. The sprouts begin to swell, the buds break open: the bright, beautiful, good season begins.

But it is not only the stars of autumn that threaten the life of the celestial bull. The sun itself is also dangerous. When it enters Taurus at the time of the vernal equinox, Taurus disappears in its rays. This is also a killing of the bull. Mithra, the young god of spring and the sun, whom the evil one had ousted from his position during the winter, takes back the reins of power, but he cannot do so without first killing the bull. However, this is not an act of sacrilege, but a sacrifice that the divine son offers to his father Ormuzd.

Yes, more than that. According to astral mythology, the sun transforms itself into the image of the zodiac into which it enters during its annual course through the zodiac. So in the spring equinox it is itself the Solar Bull, just as in midsummer it is Leo, and in the winter equinox it is Aquarius with the urn that floods the fields with its downpours. The sacrifice of the bull is therefore a self-sacrifice by the god to redeem the world from the bonds of its winter adversary. With the fiery dagger that Mithra thrusts into the bull's neck, he opens up the source of physical and spiritual salvation for the world. The blood that flows from the bull's wound is a blood of purification, of inner renewal and redemption of nature from the power of winter and evil. In this way, corrupted and fallen nature is reconciled with its Creator. Mithra is the "savior" of the world, the "mediator" who "mediates" its reunion with God. From the death of the beast of heaven, a new life arises for the world. The god gives up his own blood and dies, but only to rise again in the rejuvenated nature of the new year.

On the numerous reliefs of the Mithra cult that have come down to us, e.g. on the one from Neuenheim (in the Karlsruhe State Museum) (Fig. 15), both myths are combined into a single representation: that of the slaying of the bull by Ahriman in the autumn equinox and that of its slaying by the god of light in the spring equinox, and this in accordance with the fact that the starry sky offers the same view in the morning of the autumn equinox as in the evening of the spring equinox.

We look into a *cave*. There we see the *god* with the Phrygian cap, in the costume of the Persians, kneeling on the back of the celestial bull, which has collapsed under his pressure. With one hand Mithra grabs the bull by the nostrils, with the other he thrusts the dagger into its neck, the head turned to the side or upwards towards the *raven* (broken out in the depiction), which seems to be conveying a message to him. The bull's *tail, which ends in ears of corn,* is reminiscent of the primeval bull Abudad, whose destruction by Mithra brings about the fertility of nature. And there we also see the scorpion gnawing on the bull's reproductive organs and thereby causing its "downfall". From the front, a *dog* pounces on the sacrificial animal and greedily slurps up its blood, which flows out of the wound. There is a *vessel* on the floor, next to which a *lion* is making its way. A *snake* stretches its entire length along the ground, and on either side of the bull stands a *torchbearer,* from one raises his torch, the other lowers his, while *Helios* and *Selene,* sun and moon, look down on the process in the upper corners of the picture.

As I said, it is about the sacrifice of the sun bull by the god of light and the resulting annual renewal of life when the sun and moon meet in the sign of Taurus.

Let us look at the fixed starry sky on the evening of the vernal equinox! (Fig. 16 and plate XI.)

In the west we first see Taurus, collapsed as it were and about to sink below the horizon, which in the language of the stars is the same as his death. Above him is the constellation of Perseus, the Persian: Mithras. He kneels, as it were, on the back of the bull and swings his sword as if to pierce the bull with it. The ears of corn on the bull's tail refer to the maiden with the ear of corn (star Spica) at the opposite end of the sky. It was originally connected to the cradle to form a single constellation and was represented by the Persians simply by an ear or a bundle of ears, just as Spica was also called the "star of grain in ears" in Babylon. Her rising at dawn signified the month of harvest, when the reapers reaped the year's harvest. Thus she could be united with the bull to form a single image. The blood that gushes from the bull's wound flows in the form of the river Eridanus under the feet of Orion and pours out as the Milky Way around the entire horizon, which now occupies its lowest position in the sky. The dog (Sirius) seems to come in a hurry to lick the blood. Leo occupies the highest position in the sky (in the upper meridian). Below him is the constellation of the cup next to that of the raven, while the Hydra or water snake moves along the sky in the same way as the snake on the Mithra stones. Finally, we also see the two torchbearers in the sky, who were called Cautes and Cautopates by the followers of the Persian god. They are the twins in the Milky Way. In the so-called Age of Gemini, which preceded the Age of Taurus and in which the sun entered Gemini at the time of the vernal equinox and thus took on its own character, 5000 years BCE, the twins were regarded as symbols of the summer and winter sun, the good and bad seasons, the ascending and descending branches of the sun's orbit, the two halves of the sky, which are separated by the

band of the Milky Way and move alternately across the earth. Thus Castor used to be depicted with his torch lowered, Pollux with his torch raised.

On a relief of the House of Octavio Zeni in Rome (fig. 12), the two torchbearers are placed one above the other on the side of the main image. Instead of them, a tree is depicted on either side of the bull sacrifice, one of which has a burning torch with a bull's head attached to it, while the other is hung with fruit, an extinguished torch leans against its trunk and a scorpion bores into its bark. In astral mythology, the tree is a symbol of the Milky Way, which spreads its branches across the sky like a tree. The tree with the head of Taurus and the burning torch symbolizes the Milky Way in the spring equinox of Taurus: the sun in its ascent. The tree with the fruit, the overturned torch and the scorpion represents the Milky Way in the autumnal equinox, where life dies out under the sting of the heavenly scorpion, but nature offers its fruits to man before it dies: the sun in its descent. There, next to the Milky Way, is the spring sign of Taurus: the tree of life. Here the autumn sign of the scorpion drills its sting into the so-called hole or crack in the Milky Way and gives nature its deadly sting: the tree of death. This symbolism explains why Cautes was probably depicted with a bull's head and Cautopates with a scorpion.

Indeed, the myth of the redeemer's sacrifice in the Mithraic religion is read from the heavens step by step, and the similarity between the Persian god, who offers himself in the form of a bull as a sacrifice for the world, and Christ's soap pot is clear. Equating their savior with the sun was also not far from the Christians of the first centuries. For them, the "unconquered sun" of the cult of Mithra corresponded to the "sun of righteousness", as the prophet Malachi described the Messiah. Sunday", as the "Day of the Lord", was originally

the day consecrated to the "Lord" Adonis, a divine relative of Mithra, and was only adopted by Christians in place of the Jewish Sabbath for this reason. The church fathers had to fight against the sun worship of the believers in Jesus for a long time. As late as the fifth century, not only heretics but even true believers bowed before the sun's disk when it came out over the horizon in the morning, murmuring the words: "Have mercy on us!"[x] Yes, the glow of light around his head, the so-called. Nimbus, with which Jesus is usually depicted, is nothing other than the disk of the sun, just as the comparison of Jesus with the sun has survived in Christian literature and hymns to this day, for example when it is said:

"Open wide the door, open wide the gate! The Lord of glory is coming! He's the true sun of the fair maiden, Bringing with him pure joy and gladness! Oh, show in with your grace, May your kindness also appear to us!"

And doesn't Christianity also recognize the animal form of the redeemer god? Or who does not think of the Christian *lamb* of Isaiah 53, which innocently takes upon itself the sins of mankind and lays down its life for the world, when they think of the bull sacrifice of Mithraism? But the Christian symbolism of the lamb is just as astral as that of the Mithraic sun bull; it only corresponds to a later astronomical period.

Around the year 2000 BC, the sun moved from the spring sign of Taurus to that of *Aries* as a result of precession, the advancement of the equinoxes (Fig. 7). The new year began in

[1] Cf. DÖLGER: Sol salutis, Gebet und Gesang im christlichen Altertum etc. 1920.

Aries. For the ancient Persians, however, the zodiacal sign of Aries was a lamb. The sun, which had previously been a bull and as such had ushered in the new year in the spring equinox, now became a lamb, and the lamb now became the animal of salvation that cleanses the world of the sins of the past year and brings about the renewal of the world. On March 21, the sun came up from the lower arc of its orbit and was "raised" in the form of the equinoctial ram to the cross, as the astronomical expression goes, namely to the cross formed by the crosswise meeting of the celestial equator with the sun's orbit or the ecliptic.

The cross was therefore originally a sun sign and is much older than Christianity. Around this time, the Israelites celebrated their Passover, where they used to eat a one-year-old male lamb without blemish according to ancient customs. As the Samaritan JUSTIN reports, they used to stick a spit lengthwise through the body of the Passover lamb and another through the breast, so that the two spits formed the shape of a cross, on which the lamb seemed to hang in the same way as the heavenly lamb on the so-called spring cross. In Christian symbolism, the lamb, as a sign of spring, carries the flag of the cross with regard to the victory of the sun over winter nature in spring. This is the meaning of our so-called Easter lambs, as the bakers make them every year.

Taurus finds its downfall through the scorpion, the beast of the evil Ahriman, with whose rising in the autumnal equinox the time of the wintry hardship and darkness (fig. 5). The lamb goes down through the *serpent* in the hand of the serpent-bearer, which rises above the horizon in the sign of Libra (Fig. 7)[1]. Scorpio and the Serpent are thus the exactly corresponding autumn signs in the Age of Taurus, where the spring equinox took place in Taurus, and in the Age of Aries, where it took place in Aries or Lamb.

But even in heaven, death is only the transition to a new life. "She will stab you in the heel, but you will crush her head." The Messiah-Christ prepares the downfall of the serpent-like Antichrist. In spring, the lamb and bull rise above the horizon again, and the serpent and scorpion descend at the opposite end of the sky.

There is indeed no doubt: the self-sacrifice of the beast of heaven in Mithraism and the self-sacrifice of the Lamb of God in Christianity are essentially the same. In Christianity, the depiction of the crucified symbolizes exactly the same idea as that of Mithra on the sacrificial bull. Here we see two torchbearers on either side of the Savior, one raising his torch, the other lowering his: the symbolic representatives of day and night, of summer and winter, of good and evil. Christ hangs there between the two thieves, and one of them is good, the other is evil.

It seems that Mithraism also celebrated the death of its god in the month of Libra, when the autumnal equinox took place in the Age of Aries, the sun entered the lower arc of its annual orbit and descended into the celestial underworld. This month was called Mihr – it is the Persian name for Mithras – and the time of the autumn equinox was no less sacred to the Persians than that of the vernal equinox. Certainly Mithra then went into the underworld, just as Christ was said to have descended into hell after his death and brought the "light of

[1] thus explaining the old Christian tradition according to which the Antichrist would come from the tribe of Dan (Galilee) and was thought to be related to the serpent. In the distribution of the names of the twelve sons of Jacob among the signs of the zodiac, as we find them in Gen. 49. in the so-called Jacob's blessing, Dan corresponds to the sign of the scales. "Dan will establish justice

the world" to those condemned to darkness, only to emerge from it again in the vernal equinox. Accordingly, as so often in the old religions, the two festivals, that of death and that of the resurrection of Mithras, would have been combined into one and transferred to the equinox of spring, where the redemptive bull sacrifice of Mithras took place. According to FIRMICUS MATERNUS, the Syrians mourned the death of Adonis in the spring equinox, while the Phrygians mourned the lost and found Attis. According to the same source, the stone image of a god was placed on a bier at night and solemnly mourned. The god was then placed in a grave, only to be brought out again after some time, during which the believers broke out in loud rejoicing, gave each other hope, lights were brought and the priest anointed the mouths of the bystanders with oil, saying: "Rest assured, believers, since the god has been saved, we too will be saved from our troubles!" The description refers directly to Attis. However, since he merged with Mithra in the cult, the image of the god is said to have been made of stone and the stone, as will be shown, is characteristic of Mithra, while the images of Attis were carved from wood, it is reasonable to assume that this is a transfer from the cult of Mithra to that of Attis.

In any case, the cross also had the same mysterious meaning for the Mithraists as in Christianity! With regard to the spring cross in the sky, in which the sun rises from the lower arc of its orbit, it also symbolized for them the new life

among his people "*, it says, "He will be a serpent on the road, a horned viper on the path, biting the horse's heels so that the rider sinks backwards. "" The scales are the sign of justice, and to it belongs, as I said, the serpent that the tribe of Dan had on its coat of arms (cf. FRIEDLÄNDER: Der Antichrist in den vorchrist. jüd. Quellen 1901, 144 fr).

arising from death. So the cross was by no means a mere sign of death from the beginning.

Rather, the rising of the spring cross indicated the end of winter, just as the sun's entry into the autumn cross marked the beginning of the dark season. Death was thus immediately "swallowed up in victory" in the sign of the cross. According to Persian belief, the devil fled from the cross in the form of the serpent. This is why the followers of Mithra used it as a kind of amulet to protect themselves against evil spirits, illnesses and other misfortunes. They used to carve and paint it on the hands and foreheads of the believers, wove it into their robes and cut it into the bread rolls at the sacrificial meal. And if even today the devout Catholic crosses himself when pronouncing the holy name of God or tries to ward off evil with the sign of the cross, this too is only a remnant of the old astral symbolism borrowed from Mithraism. The sign of the cross symbolizes the sun in the spring cross, where it triumphs over the winter powers and scares them back into hiding, i.e. below the horizon.

On September 14, the Church celebrates the feast of the "Exaltation" of the Holy Cross. It is the time when the Autumn Cross rises and the Southern Cross rises for the Easterners (Table XI). Fifteen days later, on September 29, the constellation of Heracles rises with the scales and the scorpion, who places his foot on the head of the *polar dragon* and appears to crush it with his club. It is the day of St. Michael, the conqueror of the dragon of hell, who also holds judgment on the world and weighs the sins of mankind on his scales. Just opposite him on the western horizon is the image of Perseus (Mithra), the representative of Mithra in the fixed starry sky. In this position, according to astral mythology, both can exchange their qualities and merge into one. And Mithra is the heavenly judge and fighter

against the infernal hosts of Ahriman, who in serpent form devastate the world in winter and cause barrenness, corruption and death on earth! Perseus is located in the Milky Way. In astral mythology, however, the Milky Way also plays the role of a bridge that stretches from the earth to the heavens. On it, the god and his dogs guard the gateway to paradise, i.e. to the upper part of the zodiac or the summer orbit of the sun, and pass judgment on the souls that ascend to heaven on the Milky Way bridge. And we really do see the two dogs at the same time as Perseus near the horizon! No matter how fiercely Ahriman and his kind storm the heavens: Mithra watches and keeps them in check with his dogs. Even if they temporarily seize power on earth, their rule cannot be permanent. The sun may seem to succumb to the treachery and power of winter, but every spring it regains the upper hand. In Taurus or Aries, it rises above the equator again and chases the evil winter dragon down into the underworld darkness. This is why Mithra is called the "unconquerable one", the "unconquered sun".

However, the myth, which reinterprets the annual fate of the sun as a story, did not stop at the fact of his death in its salvific significance for humanity and his resurrection in Mithraism either. He also knew about the birth of the god, his parents and his other heroic deeds. And here again there are strange similarities with the Christian myth.

The birthday of Mithras was celebrated on December 25, at the time of the winter solstice, when the sun reached the lowest point in its orbit and then began to rise again. In the fourth century, the Christian church set this day for the birth of its own world savior, thus unequivocally expressing his kinship with the Persian sun god. Like Christ, Mithra is also said to have been the son of a virgin. For Sraosha or Sosiosch, the savior and judge at the end of all days, who is only a form

of Mithra, is said to have been miraculously conceived by his mother from the seed of Zarathustra when she bathed in Lake Vourukasha. In the same way, the Phrygian Attis, who merged with Mithra in the cult, is sometimes regarded as the son of an earthly virgin named Nana, who is said to have been fertilized by an almond that fell into her womb, sometimes as the son of the virgin Athena, sometimes of Cybele, who was both mother and virgin.

It was a common trait of most sun deities of antiquity that their mothers were considered virgins, such as Leto, the mother of Apollo and Artemis, Persephone, the mother of Dionysus, and Isis, the mother of the Egyptian Horus. Mary is therefore not the only virgin mother of God. And the reason for this is also astral. Around midnight of the winter solstice, when the sun is reborn in the sign of Capricorn, the constellation of Virgo rises in the eastern sky and has fully risen above the horizon when the sun has passed through the lower meridian, i.e. has passed the critical point (Fig. 12). The constellation of Cassiopeia is then located on the western horizon. It was regarded as the goddess of birth Eileythya or, with her arms raised in fear, probably even as a woman giving birth, her "throne" as a birthing chair. Hence the idea of the "birth" of the Virgin. The magi in the Gospel saw a star rising in the east; by this they recognized that the Saviour of the world had been born. This refers to the constellation of Virgo, whose rising indicates the birth of the young god of light, i.e. the new year's sun, at the turn of winter. This is the meaning of the "immaculate conception": the heavenly Virgin, i.e. the constellation of Virgo, is the mother of the Redeemer God and also remains a virgin as a mother, the only virgin between heaven and earth who is able to perform this miracle.

As already mentioned, Ahura or Ormuzd was regarded as

the father of Mithras. In Mithraism he received a peculiar representation in the figure of that lion-headed monster in human form, his body entwined by a serpent, which stood at the top of the Mithraic heaven of the gods and was destined to symbolize infinite time or, more precisely, the course of the year of the sun under the name Kronos or Chronos (pers. Zrvan akarana) (fig. 17). In the third millennium BCE, to which we can trace Mithras, the highest point of the sun's orbit was in the zodiacal image of Leo. Just as the serpent encircles the body of the deity and rises above the lion's head, so the sun moved in a serpentine or screw-like manner to its highest point.

The sun rises from its highest point at the summer solstice to reach its lowest point in Aquarius at the winter solstice. In ancient times, Aquarius was probably also depicted simply as an urn or water jug. This is why one depiction of the god (top right) shows a vessel at his feet into which the snake is lowering its head. The lion and the water jar denote the highest and lowest position of the day's star. The image therefore represents nothing other than the annual cycle of the sun, just as we find the signs of the zodiac of the equinoxes and turning points of the Age of Aries, in which the figure was created, placed between the coils of the serpent in one of the images (bottom right).

As the supreme god who, together with the sun, determines the course of the other celestial bodies and thus the division and layout of the entire world edifice, the god of time is the master builder of the world, the divine sky-smith or carpenter. Hence the tongs and the hammer that lie at his feet. Kinyras, the father of the Syrian Adonis, is also said to have been a craftsman ^metal worker) and to have invented the hammer, the lever, the roof and mining. Hephaestus, the father of the mediator god Hermes, who corresponds to Logos

in Christianity, was regarded as the god of blacksmiths, while Ea, the father of the Babylonian god of salvation Marduk, was worshipped as the god of craftsmen, blacksmiths, stonemasons and carpenters. The carpenter Joseph, the father of Jesus, is a relative of the Egyptian Osiris, the father of the sun god Horus, whose mother was also a virgin, and he is portrayed in the Israelite legend of Joseph as being just as chaste and reserved as the Protestant Joseph is said to have been towards the virgin Mary. We are thus looking here at a context of myths that makes it at least understandable how easily these could merge with each other in the age of general religious mixing and lead to a rapprochement between the different religions.

Now Mithra was worshipped in a cave, and this suggests that he was born in one, like so many sun deities of antiquity, such as Zeus, Hermes, Dionysus, Tammuz, etc. The reason for this is also astral. For the Milky Way, which arches across the whole sky from the point of the autumn equinox to that of the vernal equinox, i.e. from Scorpio to Taurus, over that part of the sky which belongs to the dark winter months, and in which the sun was reborn in the winter solstice, involuntarily evoked the idea of a cave or grotto (Fig. 2). But according to JUSTIN, ORIGEN and certain apocryphal gospels, Jesus is also said to have been born in a cave.

As late as the fourth century, a grotto in Bethlehem was shown in which this event was supposed to have taken place. JEROME complains that in his time the pagans worshipped Adonis or Tammuz there. Presumably, however, this grotto was an ancient sanctuary of Tammuz, who as the sun god also bore the name Daud, Dodo or David, i.e. the favorite, and Bethlehem was only considered the "city of David" and the predestined birthplace of the world redeemer because the birth of the Syrian-Babylonian sun god, who merged into one

with Mithra, was supposed to have taken place there.

However, the cave was only one of the ideas associated with the birth of the sun god. The "winter cave" formed by the Milky Way contained the zodiacal signs of Capricorn, Aries and Taurus. The celestial cave could therefore also be interpreted as a "stable". When the sun passed through the lower meridian in Capricorn at the midnight of the winter solstice, the sign of Cancer, which was just opposite it and formed by the cluster of stars of the manger and the two donkeys, culminated. It could therefore also be said that the birth of God took place in a stable and that the baby lay between the ox and the donkey in a manger in memory of the words of Isaiah: "An ox knows his master and a donkey his master's manger", and because the group of stars to the south of Cancer, which today are grouped together to form the so-called unicorn, was regarded as an ox.

The crib basket also played an important role in the cult of the ancient gods of light, e.g. in that of Hermes and Dionysus. These were carried around in such a basket during solemn supplications. Thus the crib in which the infant Jesus lies also appears in a catacomb picture as an elongated basket, like the so-called liknon of Dionysus (fig. 18). The three figures bringing gifts to the newborn are significant in this image. According to the Mithraic story, shepherds are said to have brought the first fruits of the harvest to the baby. The Gospel also has Jesus greeted by shepherds and describes the bearers of the gifts as "magi". But that was the name of the priests in Persia, and the three men in the catacomb picture really do wear Persian caps and Persian costume, from which it was thought that we could draw the conclusion that this was originally a Mithraic depiction. This would not be surprising if one considers how strongly the catacomb paintings were influenced by Mithraic art. It is

therefore also possible that this is a confluence of Christian and Mithric art.

In any case, this is the easiest way to explain the appearance of magi in the Gospels. They are popularly called Kaspar, i.e. Shining, Melchior, i.e. King of Light, and Balthasar, which also seems to indicate light and shining, although the bearer of this name is said to have been a Moor, so they also point to stars. The three belt stars of Orion are still popularly known today as the "three kings" or "magi", and these are approaching their setting when the Virgin rises above the horizon in the east. But St. Joseph is not missing from the sky either. We see him in the constellation of the boat in front of us. He rises at the same time as the Virgin and accompanies her as a faithful companion across the sky during her nocturnal journey, but without setting with her in the evening; on the contrary, he remains visible in the sky for half the night. He therefore stays away from her during the night. He is only the "nurturing father" and protector, but not the real father of the redeemer god, i.e. the new year's sun.

But the Milky Way vault is not just a cave, a stable, a tree or a bridge: in astral mythology, it also plays the role of a rock that the sun "breaks through" at the time of the vernal equinox. This is why we see Mithra in the illustrations emerging from a rock as well as from a tree (fig. 19). The god was called the "rock-born", petrogenes or saxigenus. Indeed, he himself was probably referred to as the "rock", Greek petros. This is another similarity with Christ. For PAUL also calls him a "spiritual rock". The First Epistle of Peter calls him a "living stone" and refers to him in the prophetic passage about that "tried and precious foundation stone in Zion" (Isaiah 28:16), which is also called a "stone of stumbling" and a "rock of offense" (Isaiah 8:14), and which, according to Psalm 118:22, the builders are said to have

rejected, but which is said to have become the "cornerstone". Jesus himself is said to have compared himself to this stone. Above all, however, Peter is regarded in the Gospels as the rock man tested by the Savior and is appointed by Jesus as the foundation and bearer of the church: "You are Peter, on this rock I will build my church."

Now it is more than doubtful and has not been proven by a single reliable testimony whether Peter was ever in Rome[1]. However, on the Vatican hill in Rome, on the spot where the dome of St. Peter's Church currently arches over the so-called tomb of the apostle, there was a temple of the pagan "rock man* [4], namely Mithras, who was here together with Mithra was worshipped together with Attis and the divine virgin and mother Cybele. The Mithra-Attis sanctuary on the Vatican was the highest place of worship in the pagan Roman Empire at the end of antiquity. The god here was called Papas, i.e. father. And father (pater), Pater patrum or pater patratus: father of the fathers, was also the name of his high priest, just like his Christian successor on the throne of Peter. He wore the tiara on his head, which was also the headdress of Mithra and Attis. He wore the red soldier's shoes that were customary in the cult of Mithra, whose followers considered themselves to be in a kind of military relationship with their god and stood by him in his battle against the forces of darkness. Indeed, the whole cult of the Persian god was so similar to that of the Christians that, as

[1] S. my Petrusiegende 1910, 39 ff.; also LIPSIUS: Die Quellen der römischen Petrus-sage 1872; E. ZELLER: Vorträge u. Abhandl. 1877, II, 213 ff.; G. I. P. I. BOLLAND: Petrus en Rome (Leiden 1899); W. SOLTAU: Petrus u. d. päpstliche Primat 1900; HAUSRATH: Jesus u. d. neutestamentl. Schriftsteller. 1910, II, 26-43.

AUGUSTINE reports, a priest of Attis or Mithra could claim: "Et ipse pileatus Christianus est": the one with the cap, namely Attis or Mithra, is himself a Christian.

According to legend, today's St. Peter's Church is located on the site where the apostle is said to have died during the so-called Neronian persecution. However, since Peter, as already mentioned, was presumably never in Rome and the Neronian persecution of Christians is only a pious legend, but not a historical event[1], the assumption that the Christian Peter is only a form of the Persian Petros, i.e. Mithra or Attis, is undeniable. His alleged death on the cross only comes from the fact that Attis also belonged to the hanged gods of antiquity and was worshipped as the crucified one. Cepheus, the heavenly representative of Cephas (Peter), also hangs upside down in the fixed starry sky.

The Christian apostle is usually associated with the keys of heaven and the rooster, which, as we know, also plays a role in the legend of Peter, who is said to have crowed when he denied his Lord three times. However, as we know from the Talmud, it was forbidden to raise chickens in Jerusalem, so no rooster could have crowed there. However, we do find the cockerel on the images of the Mithraic Kronos, who flowed together with Mithra himself, and he also carries in his hands the two celestial keys with which he closes or opens the gates at the turning and equinox points of the zodiac.

Unfortunately, we do not know enough about the details of the Mithraic cult legend to be able to prove any further similarities with Christian ideas. The depictions on the Mithra stones are always of astral origin and refer to the position

[1] See my Christusmythe II. 1911, 28-77.

of the celestial bodies at the equinoxes and turning points. How they are to be united into a whole is, of course, not clear. What is certain, however, is that the method of representation on the mithras stones, in particular the arrangement and composition of the main image, had an influence on the Christian altarpieces and determined their peculiar form: the main image with the representation of the divine self-sacrifice in the center, surrounded by other representations from the life of the Savior. Most of these images, as they were presented to the faithful for worship in the apse of the shrines, are certainly not masterpieces of sculpture. Rather, most of them are, as CUMONT says, "of downright dismal mediocrity". But they were not intended to be works of art either, but merely to stimulate the imagination, and where the sculptor was only able to stammer, the painter probably tried to help him with a brush and enhance the mystical impression of the whole by adding bright colors to the figures, by gilding individual parts, etc.

The Mithra stones are the only remains from antiquity that tell us about the former existence of a Mithraic religion. The religious fanaticism of the followers of Jesus destroyed all the literature of the Mithra priests, which must once have been very extensive. The stones alone withstood their blind rage. Given the striking similarity between the two religions, it is only too understandable that the Christians, as soon as a battle broke out between them and the followers of the Persian god, used every means at their disposal to get rid of their dangerous rival and erase his memory as far as possible.

The historical circumstances worked in their favor. The invasions of the northern barbarian peoples, which prevented the Roman Empire from resting from the end of the third century onwards, the loss of the Danube provinces, where Mithra had his main supporters among the

soldiers, CONSTANTINE'S turn to Christianity for political reasons, these and many other factors combined to shake the influence of Mithraism. In the short three years of his reign from 360-363, JULIAN, who was scolded by the Christians as the "apostate" (Apostata), once again renewed the cult of the sun god. The priests of Mithra rejoiced. The emperor himself, with his penchant for the supernatural and the miraculous, was an enthusiastic admirer of the Persian mysteries. But his early death in battle against the Persians, the indigenous followers of his god, decided the end of his life sealed its fate in the Occident. It was seen as a sign that the Persian god did not want to be worshipped by foreigners. The god who had caused the death of the emperor could no longer be the god of the Roman soldiers. Thus the victory of the Galilean over the Persian god was decided. The Christians attacked the Mithraists with unparalleled fury and began to eradicate their faith as devilish idolatry. They were accused of stargazing and sorcery. Their temples were plundered and destroyed. Indeed, as the excavations in Saarburg show, they even went so far as to tie up followers of Mithra in their sanctuaries, wall up the entrance and let them perish miserably inside, not only to cool their revenge on the idolaters who had held back the victory of their own god for so long, but also to desecrate the temples of Mithra's followers and thus render them useless once and for all for Persian worship with its embarrassing purity regulations.

However, the Christians were not able to completely eradicate the pagan faith. Not only did it survive into the fifth century in certain remote areas of the Alps and the Vosges, and above all, of course, in the Oriental provinces: it merged with Manichaeism and, in the form of heretical sects, continued to cause the Church problems for a long time. But his ideas about hell, the resurrection of the flesh, purgatory

and the magical efficacy of the sacraments were also incorporated into the Christian world view, and the cultus and formal system of the church in particular adopted many things from Mithra's ideas, such as the use of the consecration basin, the use of the sacrament of the Holy Spirit and the use of the sacrament of the Holy Spirit. For example, the use of the holy basin, the custom of crucifying oneself, certain peculiarities in the dress of the priests, but above all the belief in the redeeming and binding power of the priests and the blind soldierly submission to the commandment of ecclesiastical infallibility. Thus, in this respect too, the Roman pope became the direct heir of the Mithraic pater patrum or papas, Christ himself took on the features of Mithra, and the "Ecclesia militans", the fighting church, became the Christian counterpart of the Persian religion of the soldier, whose followers joined the allegiance of the unconquered sun god through sacred oaths and mysterious customs to fight against the forces of darkness and evil.

If we now try to grasp the religious nature of Mithraism as far as we can from the available documents, the story of Mithras, like that of so many gods of antiquity, is also a calendar myth. The aim was to establish a relationship between the stars and the cosmos and to appropriate the forces emanating from the stars by reproducing them in images, immersing oneself in their relationships with one another and experiencing them inwardly. People imitated the cosmic spectacle in the sky in dramatic events and thus felt themselves included in the mysterious context of natural events and lifted beyond the ordinary everyday world. Everything in the Mysteries of Mithra was designed to transport the believer into a higher world through the symbolic representation of the starry sky and its connections and, through the peculiar and surprising nature of the events

presented to him, to allow him to sense a deeper meaning of things and supernatural forces that linked his fate with that of the stars, indeed, of the entire universe[1].

The dimly lit grotto or cave (Fig. 20), the speleum in which the cult of the god took place, was an image of the Milky Way cave on the dome of the sky. It appeared sparse and cramped in comparison to the spacious and magnificently furnished temples of the other gods of antiquity. But to the initiates it was a symbol of the material world, the cave OF PLATO, into which the soul sees itself spellbound, from which it longs to escape and yet which it cannot leave unless extra-human, supernatural forces come to its aid. The ceiling of the grotto was decorated with lamps that represented stars and were set into holes in the stonework. Brick benches ran along the sides, on which those present would kneel. Wherever the believer looked, he was confronted with the idea of the constant alternation of light and darkness, of day and night, of summer and winter in the most diverse symbols. He saw the contrast of the elements illustrated in the figures of the lion (fire), the vessel (water), the serpent (earth) and the wind gods (air), as they are often found in the corners of Mithra's reliefs. He saw the constant battle in nature, the setting of the light in Taurus through the scorpion and its victorious return in the equinox of spring. He saw the stars above him, the planets, the Milky Way and the zodiac, and they all appeared to him as lights, signposts and hopeful, promising guides out of the darkness of the physical world

[1] See CUMONT: Die orientalischen Religionen im römischen Heidentum, 1910, übers, v. GEHRICH; also "Astrology and religion among the Greeks and Romans", 1912; his "Le mysticisme astral dans FantiquitÄ (Extraits des Bulletins de l'Acad. royale de Belgique), 1909; La Theologie solaire du paganisme romain, 1909.

into a higher and more beautiful world of light and peace. Through the seven planetary altars, as they can often be seen on the main images of the Mithra cult (Fig. 12), he felt reminded, as PORPHYRIÜS tells us, of the gates he had to pass through on his ascent to heaven, of the sacrifices he had to make, of the watchwords by which he had to identify himself before the 'guardians'. For him, the twelve signs of the zodiac were just as many stations that his soul, like the sun, had to pass through in order to complete the cycle of its existence.

When the believer had passed through the vestibule of the Mithraeum and descended the steps to the actual sanctuary, the darkness of the material world, into which he thought his soul had descended from brighter spheres, enveloped him. A strange twilight confused his senses. Surprising plays of light dazzled his eyes. Wonderful figures in animal masks, embodiments of the animals in the starry sky, approached him amidst the ringing of bells and the sounds of mysterious music with strange noises. The terrifying image of the lion-headed god grinned at him from one corner. Perhaps they were really trying to frighten him in some way and test his steadfastness. He felt like Tamino and Pamina in MOZART'S "Magic Flute" as they walk through fire and water while monsters harass them on their dangerous journey. And indeed, the Mithraic cult was also a kind of ancient Freemasonry, as the highest god of Mithraism, namely Kronos or Chronos, was depicted as a mason with tongs and a hammer (Fig. 17). Only men were admitted to the secret cults of Mithra, while the women adhered to Attis, who was united with Mithra, and his mother Cybele; and the men, too, had to undergo strict tests through real or imagined dangers and hardships on their admission to the cult community, as they also suggest the

idea of the tests on admission to the monastic orders. That the various levels or degrees of initiation, namely Hierocorax, Cryphius, Leo, Persa, Miles, Heliodromus, Bromius and Pater, are also based on an astral relationship is an obvious assumption, although it cannot be proven in detail.

According to everything we know about this, it was not made easy for the newcomer to join Mithra's followers. And this is probably the main reason why Mithraism was at a disadvantage compared to Christianity in the battle for world domination, a Christianity that indiscriminately accepted every willing person into its community and was particularly interested in women, the sick and the weak. Mithraism, on the other hand, was a religion of the healthy and the strong, a religion of men. The Persian god demanded not only humility and obedience from his followers, but above all courage and bravery. The spirit of Zarathustra lived in him. In this respect, he was also a relative of the Germanic Odin or Wodan. Like the latter, he aimed for the sublime in man and, as it were, only opened the gates of his castle of the gods to heroes who had fallen in battle.

But no matter how difficult it was for the newcomer to be accepted into the order: from the other end of the temple room, the image of the bull-slaying God, still veiled at first, beckoned to him like a promise from the other world and awakened in him the thought of the possibility of redemption from his earthly trials and tribulations. Only gradually and step by step was he allowed to approach the blissful sight of the deepest divine mystery. Just as the sun must pass through seven winter signs (counted from the cradle) until its triumph over the winter powers takes place in Taurus, just as the rising of the Pleiades indicated the completion of the seven-stage path of the sun through the realm of darkness, just as the soul must pass through the seven gates of the

planets and at each one shed a part of its defects caused by the material, like a garment, before it can be granted entry into the highest heaven, so too the newcomer to the cult of Mithra had to undergo seven degrees of consecration – then the curtain was drawn away from the Holy of Holies, and only then could he truly count himself among the God's chosen ones.

Those who first joined this ancient Masonic order were probably told the naively simple-minded story of the birth of Mithra from the tree or rock, of his battle with the winter demons, his conquest of the bull, etc., as CUMONT has tried to tell it. Gradually one veil after another was dropped. The actual astral nature of the god emerged more and more clearly, until finally, at the highest level of knowledge, the true meaning of his cult was revealed and the initiate now read from the stars, so to speak, the confirmation of the cosmic meaning of the events told and experienced. This gave faith a firm anchorage, not in a supposed history, as in Christianity, but in the view of natural life itself. The initiate felt that he was being led step by step out of the ordinary circle of thought. He lived the life of the god directly. He broke through the hard rock of natural material reality with him in order to begin a higher life in the spirit. He suffered with him, he fought with him, he triumphed with him over the power of evil and wickedness. He offered himself as a sacrifice with him, and thus the gate of a new life was opened to him.

His human feeling with the god expanded into a cosmic all-feeling. He saw the god. He himself became God. A star among stars, the initiate walked the paths of eternity with the other stars, as it says in a Mithraic liturgy: "I am a star that walks the path with you and that shines out of the depths/* By knowing himself to be one with the God and as his comrade-in-arms against the powers of darkness and evil, he

thus also participated in the supposed powers of the celestial spirits and their cosmic connections. He turned his gaze to the heavens, to the stars, to the zodiac, and in the sight of them he enjoyed the supernatural sublimity and bliss of Mithra Deus Sol Invictus: Mithras, the unconquered sun god[1]!

[1] Cf. the excellent study on Mithraism in JOHN M. ROBERTSON'S "Pagan Christs". 2 ed. 1911, 281-338.

THE STARRY SKY IN THE GOSPEL OF MARK

According to which point of view are the various stories in our Gospels arranged in a row?

This is one of the most difficult questions in Jesus' life research and has not yet found a satisfactory answer. It is well known that the stories of the Gospels are not connected to each other and hardly show any highs or lows, but appear as if they were painted on a surface.

For this reason, it is very unlikely that a real course of history could have influenced the course of the Gospel narrative, especially since the different evangelists also maintain a completely different sequence. And yet, on the other hand, it seems hardly credible that the mere subjective arbitrariness of the narrator determined the sequence of events.

The sacred story, the story of the divine savior and heavenly world redeemer, used to be read from the book of heaven in the secret cults of late antiquity, e.g. also in Mithraism as well as in the so-called Gnostic sects, which boasted supernatural heavenly knowledge. The "vision of God" or gnosis, as it was conveyed to those initiated into the Mysteries, was of an astral nature and related directly to the vision of the visible gods in the sky, i.e. the stars and their relationships to one another[1]. However, Christianity also emerged from Gnostic speculation and the darkness of mystery belief, which explains why we know so little about its origins[8]. Should it be too bold to assume that the history of the Christian savior also came about according to astral aspects and that these at least play a significant role in it?

Just as man believed that his own fate was determined by the stars and thus felt connected to the gods themselves, so the followers of Jesus also believed that the fate of their incarnate God was recorded in the stars in the sky and saw in it a source of revelation that was on a par with that of the Old Testament. The Savior "had to" have done or said this or that because it was "prophesied" in Scripture. His life "must" have taken place in this way because it was written in the stars and people were convinced that earthly events were mysteriously reflected in the heavenly world. The earthly revelation in Scripture offered a rich abundance of incoherent events from the life of the Savior. The heavenly revelation from the stars provided the possibility of stringing together the scattered allusions of Scripture according to a certain inner principle and creating a whole from them.

Here, too, it was more precisely the *course of the sun through the zodiac* in which, according to the astrological view of the time, the earthly course of the Savior's life was believed to be predetermined. The sun, as the symbolic embodiment of the savior of the world, as the "light of the world", enters a certain sign. It exerts a mysterious influence on this sign as well as on the constellations belonging to it outside the zodiac, but also on those that are in culmination or counter-culmination, in the upper or lower meridian. It animates them, as it were, by its power, causes them to enter into relationship with each other, and causes them to assume a role in the respective act of the drama taking place in the sky. This, of course, presupposes the use of globes. And indeed we know that the ancient astrologers and astral

[1] Cf. DUPUIS: Vol. II. [2] Cf. my work: Das Markusevangelium als Zeugnis gegen die Geschichtlichkeit Jesu, 1921.

poets did not derive their astronomical knowledge from direct observation of the stars, but rather from the contemplation of celestial globes, on which the stars were linked together to form peculiar images and figures. And it was precisely these figures between which the events were played out. Indeed, it seems that the ancients did not see individual stars in the sky either, but always the figures formed from them and placed them in relation to each other.

The fact that the evangelists described the life of the Savior on the basis of the so-called prophetic evidence from Scripture with the help of the starry heavens, as I have explained in more detail in my Gospel of Mark, is by no means surprising. The belief in the stars was the generally prevailing world view in the centuries around the turn of our era. Using the constellations, the positions of the stars in relation to each other and to the sun, Alexandrian mythologists sang about the deeds of the gods and heroes, such as the so-called ORPHEUS, PANY-ASIS, PISANDER, CREOPHILUS, APOLLONIUS of Rhodus, NONNUS and others. The

Jews were also no strangers to the star science of the Babylonians and Assyrians. Thus the historian JOSEPHUS testifies that the Pharisees were followers of the belief in fate, i.e. the interpretation of the stars, and the Talmud reports on strange astrological speculations by the rabbis, which prove how intensively they dealt with astral science. However, belief in the stars flourished in particular, as already mentioned, in the secret sects and circles of the Gnostics, who sought to regulate their earthly lives from gnosis or knowledge of the heavenly connections. With holy zeal, they immersed themselves in heavenly revelation and followed the traces of Herm in the starry world in order to come closer to him inwardly and participate in his powers. They followed the course of the sun through the images of the

zodiac and thus followed in the footsteps of the Messiah, as the "true sun", whose light they thought they could ignite directly in their own souls.

There was no lack of possibilities for interpreting the given constellations in the sense of sacred history. The very old custom of grouping and naming certain figures, as we already encountered in HOMER, had meanwhile developed such a variety of types and names for the constellations that there were hardly any limits to the imagination. One and the same constellation could, as the whole of the preceding discussion shows, represent very different things depending on the context and be utilized in the most diverse concepts and names. It only shows a complete ignorance of the facts when the opponents of the astral-mythical approach take offense at the "arbitrariness" of the interpretation of the stars and want to prove the "worthlessness" of the method used here. There is no need to convince oneself of this by consulting the hard-to-obtain DUPUIS: works such as the "Sphaera" by the Heidelberg philologist BOLL (1903) or the writings of the Leipzig Assyriologist JEREMIAS (Das Alte Testament im Lichte des alten Orient, 3rd ed. 1916; Handbuch der altorient. Geisteskultur 1913) show in full what has been gleaned from the stars and asterisms, not to mention STUCKEN'S "Astralmythen" (1890-97) and the works of P. JENSEN, H. WINCKLER and others. The freedom of exploitation was virtually unlimited. And the evangelists took advantage of this to the greatest possible extent.

To get an idea of this and to get to know the method of this type of presentation, it will be a good idea to look at Mark. Mark is the oldest of the evangelists. In him, the astral narrative is most clearly and logically realized. We need only familiarize ourselves with his way of using the starry heavens for the invention and more precise elaboration of the

various events in the life of the Saviour, and the question of the order and sequence of the Gospel accounts will find its answer.

Mark begins his narrative *with the voice of the caller* in the desert: "Prepare the way of the Lord, make his paths straight!" The "way of the Lord", namely the sun, is the zodiac. The Messiah Sun is about to begin its annual course through the twelve signs of the zodiac. At the time when our Gospel sets the events, namely in the Age of Aries, it could only do this with the sign of *Capricorn* (Table I), because until around the year 100 CE this was the sign of the turn of winter, when the sun reaches its lowest point in the sky, but now rises again and fills souls with the hope of a new spring. Capricorn is the sign of the barren time of the year, which could therefore also be interpreted as a "desert". The place where it is located is relatively empty of stars. When it rises, the constellation of the boat culminates. The name means "the shepherd of cattle". However, through a misunderstanding of the Greek word, the cattle herder was transformed into the "shouter" or "caller" by deriving the word Bootes from the time word boäo or boo: I call or shout. Bootes has also been handed down to us as Vociferans, Clamator, Vociferator, as he actually assumes the position of a shouter with his raised arm. The phone boontos was thus interpreted as the phoenic bootou and the "caller" was thus assigned to the ibex in order to open the gospel with his call.

The one calling is the Baptist John. He proclaims to the people a "baptism of repentance for the forgiveness of sins". The purity of Israel's sins was one of the conditions for the arrival of the longed-for Messiah. It presupposed repentance or a change of heart, which was imagined in terms of washing and purification. The other was the return of the prophet Elijah, the converter and atoner of Israel. Nothing would

have been more obvious than to make the returned Elijah himself a preacher of repentance and a baptizer. But now there was a place of purification in the heavens; this was the sign of *Aquarius* (Table II), which follows Capricorn and denotes the rainy season, when the heavens pour out their waters over the earth. In it, the sun was bathed, cleansed, baptized as it were, purified, strengthened and revitalized for its further wanderings every year as it passed through the twelve signs of the zodiac. The Babylonians equated the zodiacal sign of Aquarius with their Ea, the god of the water dwelling, the ocean, rivers, canals and fountains, who, as a heavenly physician and god of incantation, heals the physically and mentally ill through the power of his life-giving water and cleanses them of their sins. BEROSSUS, priest of the Temple of Mars in Babylon, who lived at the time of ALEXANDER THE GREAT, describes him under the name of Oannes or Jannes as a notable godlike amphibian-like creature, half man, half fish (fig. 4) – obviously in view of the fact that under the image of Aquarius is that of the southern fish and was originally merged with it to form a single figure (plate IV), and so the Syrians worshipped him in the form of their fish and fisher god Hanni or Ha-zal. We can now understand how the water sprite could become the heavenly representative of the cleansing and purification of the Israelite people and take on the role of Elijah. His name Oannes was reminiscent of John, the Greek transliteration of the Hebrew Jochanan; and so the idea arose that it was not the returned Elijah himself, but a prophet and preacher of repentance related to him outwardly and inwardly, who was called John, who performed the baptism of water on Israel in the same way as the Aquarius in the heavens was seen every year when the sun passed through the so-called water region. In the same way as Aquarius was seen to baptize the sun in the sky every year as it passed through the so-called water

region, i.e. the lower part of the zodiac, in which the goat fish, the southern fish, the zodiacal sign of the two fishes and the so-called whale were located, and he thereby seemed to revitalize them with new strength. Incidentally, Aquarius was still regarded as the sign of the Baptist throughout the Middle Ages, as a 12th century Milanese calendar states: "The sun in Aquarius because John the Baptist baptized the Saviour in the Jordan."

The Syrian-Babylonian Oannes or Ea had his main place of worship at Eridu on the Euphrates. The celestial river Eridanus takes its name from this. The astral Eridanus (under the feet of Orion) culminates at the setting of Aquarius (Table VIII) and is the same as the stream that Aquarius pours out of his urn, another name for the celestial water realm in general. For the inhabitants of Palestine on earth it corresponds to the Jordan. Eridanus and Jordan are the same word and simply mean river in general. This and nothing else is the reason why John baptizes the repentant in the Jordan and why the inhabitants of Jerusalem have to undergo an uncomfortable five-hour journey into an inhospitable region in order to be cleansed of their sins. It is about baptism in heaven, and we understand why the Savior also has to be baptized by John in the Jordan and why the evangelist begins the account of his life with his baptism, namely because the sun begins its new life every year with water baptism in the heavenly Jordan or Eridanus[1].

At Jesus' baptism, the Evangelist has the heavens open and a dove descend upon him, proclaiming him to be the

[1] Is John the Baptist a historical personality? The passages in the Gospels referring to him prove to be pure fiction. The passage in JOSEPHUS about him is falsified (see my Markusevg. 1490.).

divine "Son". At the same time as the water sprite, the image of the swan descends below the horizon (panel VIII). The swan is located at the highest point of the Milky Way, where it splits in two directions, and was regarded by the ancients as the "bird" par excellence. And indeed, as HIPPOLYTUS reports[1], the swan was regarded by the Gnostics as the representative of the Holy Spirit and thus as a dove.

After being baptized, Jesus comes to Galilee and travels through the land, proclaiming the nearness of the kingdom of God. The sun has come out of the sign of Aquarius and fills the world with the hope of a new, more beautiful time, which now appears to be near. It passes through the watery region of the circle (Hebrew galil), more precisely the zodiac: hence the name Galilee (galil ha goim: circle of the Gentiles) and enters the sign of the two *fishes*, which are linked together by a band of stars (Plate III). Jesus sees the two fishermen brothers Simon and Andrew casting their net into the lake. At his invitation, they follow him. Immediately afterwards he again encounters two fishermen, James the son of Zebedee and his brother John, busy mending their nets, and as he calls them, they leave their father in the boat with the day laborers to join the Savior. When Pisces sinks, the twins are in the upper culmination (Table IX), at the edge of the Milky Way, which spreads out across the sky like a net, and which also played the role of a net for the Babylonians[2]. Of the twins, one raises its arrow like a needle, with which it seems to mend the "net" of the Milky Way, while below them is the constellation of the ship (Argo) and the two dogs (the day laborers) and in the lower meridian Sagittarius with the southern wreath under its feet, which is also listed as a "barge" in ERATOSTHENES and which gave rise to the fact that in Egypt the first ten degrees of Sagittarius were called "the one in the barge".

Jesus now goes to Capernaum and performs his first miracle here. He heals a possessed man and amazes those around him with his miracles by healing many sufferers, casting out demons and revealing himself as Lord of the spirit world.

The Sun has entered the sign of *Aries* (Table IV). It has now reached the vernal equinox and by its appearance breaks the power of the evil winter stars, as in Mithraism when they enter Taurus. The autumn serpent in the hands of the serpent bearer is approaching its demise. The scorpion has reached the western horizon. The polar dragon, whose rise in the fall had heralded the beginning of the dark or bad season, has passed its zenith and begins to descend again. This is the time when, according to Babylonian belief, the battle of Marduk with Tiamat, the god of spring with the winter serpent, should have taken place. It was a time of inner exaltation and jubilant celebration. The gods paid homage to the dragon conqueror and celebrated a feast in his honor. He restored the old order of the world, or rather he created a new world and healed people from the damage of winter. The evangelist's description of Jesus' first public appearance is based on this mood.

Among those healed by Jesus is Peter's mother-in-law, who is sick with a fever. Jesus takes her by the hand and raises her up. Then the fever left her and she waited for them at the banquet. At the same time as the ram, the image of Andromeda emerges from the dawn. Andromeda used to be depicted on old globes as a woman bound between two

[1] Refut. omnium haer. cp. 49.

[2] Markusevg. 78.

rocks, in whose place two pieces of wood were probably drawn, which could easily be taken for a place of rest (Fig. 15). The figure had previously been stretched out on the horizon. Now, with the sun's entry into Aries, it rises at the side of the northern zodiacal fish, which we have to regard as a representative of Peter, and thus seems to have a closer relationship to him, and could therefore very well have given the evangelist the idea for his story of the raising of Peter's mother-in-law. But the leper who kneels and begs the Savior to cleanse him is also taken from the starry sky: it is the constellation of the kneeling man (Ingeniculus, Engonasin, Heracles), who stretches out his hands as if in supplication and rises when the ram sets (Plate XI).

Now follows the strange story of the paralytic who could not reach Jesus because of the crowd. His companions cover the roof of the house where the Savior is and let him down through the hole on his stretcher. Jesus tells him to get up, take his bier and go home. And he got up, took his bier and went out.

We are in the sign of *Taurus* (Plate V). It is the place in the sky where most of the stars are together, where the "crowd" of stars is at its greatest. Now the image of the carter opens up. He was depicted in antiquity as descending from a chariot. His upper body is above the Milky Way, which now arches over the sky like a roof in its almost highest position (think of the "cave" of Mithras), while he places his right foot on the bull and pulls up his left leg, which he thus seems to break through or let himself down through. In this position, the chariot is in the lower meridian. However, the Hebrews called the chariot the "bier" and it is still called this in Arabic today. More precisely, this is the name of the four main stars of that image, which correspond to the four bearers of the stretcher in the Gospel. The stretcher now occupies its

lowest position in the sky and is therefore "lowered" at the same time as the paralyzed carter. But the fact that the waggoner is a paralytic could be read from the peculiar position of his legs.

Now, as the Gospel story continues, it is said that Jesus induced Levi, the son of Alpheus, who was sitting at the toll booth, to follow him. According to JEREMIAS, the name Alphaeus originated from the Babylonian alpu: bull. The tax collector Levi is therefore a son of the bull. In mythology, Orion is also a son of the bull, as he is said to have emerged from a bull's hide. At the same time, Orion is the astral representative of the Babylonian god of writing, Nabu. As such, he is located at the significant point where the sun passes through the "ring wall", the "city wall" (see p. 128 above) of the Milky Way, which once separated the winter region of the sky from the summer region. Thus Orion could easily be associated with the idea of a border guard or customs officer at the city gate, especially as he himself has the shape of a gate or door. Orion was regarded as the heavenly gatekeeper. In Matthew, the tax collector is not called Levi, but Matthew. This means "manly" or "faithful". Orion, however, is the man or human being par excellence among the constellations because of his human-like form.

Here we have already entered the next sign of the zodiac, that of *Gemini* (Table VI). Jesus sits at table with tax collectors and sinners and thereby arouses the anger of the Pharisees and scribes.

The twins could also be seen as tax collectors. After all, they sit directly at the starting point of the sun on the Milky Way, which was also seen as a strip of parchment that the twins have in front of them as scribes (Castor with the arrow as a writing pen!). In this sense, they also represent the

scribes. In the blessing of Jacob (Gen. 49, 5ff.), the twins are associated with the sons of Jacob, Simeon and Levi, and it is reasonable to assume that this also includes the tax collector Levi (Orion), the son of Alphaeus (the bull) because he rises at the same time as the twins and was therefore able to represent them. In Jacob's blessing, the twins are portrayed as two bad fellows:

"Simeon and Levi, the brothers, instruments of iniquity are their swords. I will have nothing to do with their designs, nothing in common with their decisions."

So they do indeed form a rather dubious company, and it is understandable if the pious Jews did not want to have anything to do with them any more than the patriarch Jacob did, and take offense at the Messiah Sun's stay in the "house" of the twins. And Jesus even sits at table with the tax collectors and sinners! This idea of a meal and sitting at table is also linked in the Gospels with the constellation of Gemini, presumably because of the curvature of the Milky Way, which reaches its highest position here and evokes the idea of a semicircular dining sofa, as was common in antiquity, and on which the twins lie or sit at table. Incidentally, the twins were regarded as representatives of the Dioscuri Castor and Pollux and these as hospitable beings: not only were they the avengers of the violated right to hospitality, they were also regarded as hosts or guests themselves. But not only the idea of a meal in general, but especially that of a wedding feast was associated with the constellation of Gemini. At the time when the vernal equinox fell in Gemini, the sacred marriage of the Sun and the Moon took place here, represented among the fixed stars by Gemini. These are also the representatives of the evening and morning stars. Hesperus, the evening star, however, is the leader of the nocturnal bridal procession at the wedding of

Zeus, i.e. the Sun, and Hera, i.e. the Moon. He was considered to be the first nuptial and wedding guest. And since there was also a female Hesperus, a Hespera or Hesperia, the twins were also depicted for this reason as man and woman, young man and girl, lovingly embracing each other or holding hands, especially in India and Egypt on the round zodiac of Dendera (fig. 25) – the evangelist has expressed this idea by the fact that, when asked why his disciples are not fasting, like John's disciples, he reminds Jesus of the bride and groom, who also do not fast as long as the bridegroom is with them. The subject of fasting and non-fasting corresponds to the contrast between the barren, sad winter season and the happy, lush summer season, as represented in the sky by the contrast of the two twins as the representatives of winter and summer, night and day. (Think also of the two torchbearers in Mithraism!) The same contrast is then expressed once again in Jesus' double parable of the new cloth on the old garment and the new wine in the old wineskins. Its meaning lies in the contradictory union of the old and the new. According to the astral view, however, such a union exists in the union of the two twins, which visualize winter and summer, night and day, the old and the new times in one and the same constellation. The rift of which the parable speaks is just as visible in the sky as the tube. For at the setting of Gemini, the Milky Way rift rises at the same time as the constellation of the wolf. The latter, however, because its rising coincided with the time of the grape harvest, was probably depicted on the old globes as a tube (byrsa) (Plate XII).

We follow the sun further into the sign of *Cancer* (Plate VII). The evangelist has Jesus walking through a cornfield with his disciples and the disciples plucking ears of corn. When the Pharisees confront him about this, he refers them to David, who ate of the shewbread when he was hungry.

At the rising of Cancer, the sign of the Harvest Maiden is at her lowest point in the sky, and the ear of corn that she carries in her hand or the cluster of ears (star Spica) is exactly in the lower meridian. On Babylonian seal cylinders she is depicted with ears of corn sprouting from her body (Fig. 22), and in Babylon Spica was called "star of the grain standing in ears". This establishes the relationship between Cancer and the ears of corn. In the meantime, Orion has also risen above the horizon in full form. In astral mythology, however, Orion corresponds to Adonis or Tammuz. He also bore the name Daud, Dodo or David, i.e. the favorite, and reaches for the five Hyades and seven Pleiades; they thus correspond to the twelve showbreads. Incidentally, the month of Cancer is also the month of Tammuz-David. So the memory of this was obvious.

But Orion is also the man with the "wounded" hand who is healed by Jesus. He is usually depicted with one hand wrapped in a bull's hide, as if it were sick. "Stretch out your hand!" Jesus calls out to the man. And Orion has now, as I said, stepped forward and stretches out his arm with the "wounded" (diseased) hand.

The sun has reached its highest point in Cancer or *Leo* (Table VIII). This is why Jesus now climbs a mountain and calls the twelve apostles to him. This is his royal state, the mountain is his royal throne, as it were, just as the kings of Babylon, according to Babylonian conception (Cancer and Leo) as a sign of the beginning of their reign (Fig. 23) and were depicted as kings of the universe standing on a lion (Fig. 24). The main star of Leo is Regulus, the royal star, and the month of Leo was regarded as the month of rulership and order in the Orient. At the same time, the Argo, the celestial nightmares, rises in Leo. This is why Jesus has one "provided" for him, because the Argo only becomes fully

visible in the following sign of the zodiac.

The twelve disciples or apostles of Jesus correspond to the twelve images of the zodiac. Of these, the name of Zebedee is connected with bab. Zalbatanu, as the planet Jupiter is called in a Babylonian name list, thus refers to Leo as the "house" of Jupiter. This explains why the sons of Zebedee are called "Boanerges", sons of thunder, namely as sons of the "thunderer" Jupiter. Thomas, nicknamed the "twin", naturally represents the twin star[1].

The Pharisees accuse Jesus of casting out demons with the chief of the evil spirits. But he replies that no one can break into the "house of the strong man" and rob him of his power unless he first binds the strong man. "House" is the astronomical term for the zodiacal pictures as the places where the sun spends one month at a time. The "house of the strong man", however, is the image of the lion in allusion to Judges 14, 14 and 18, where Samson gives the Philistines his riddle: "Food came out of the devourer, and sweetness came out of the strong man", and the solution is: "What is sweeter than honey, and what is stronger than the lion?" As you can see, we are really in the zodiac sign of Leo, at the rising of which the image of Heracles-Simson sets. Perhaps the evangelist had in mind the image of Samson, attacked by the Philistines, whom the enemies bind after he has been robbed of his hair, the seat of his strength. The ordinary reader will hardly have understood the allusion. But the narrator took pleasure in weaving such mysterious relationships, which only the initiated understood, into his seemingly historical account, and we will gladly grant him this pleasure, since we have discovered his secret.

The evangelist now goes on to tell how his mother and brothers come to Jesus and have him called out to them, as

they cannot get to him because of the crowd. The sun has moved into the sign of the *Virgin* (Table IX). In the astral myth, however, the Virgin is the Mother of God. She corresponds to the Babylonian Istar, the Syrian Atargatis of the Phrygian Cybele, the Egyptian Isis and the Greek Demeter and used to be depicted as such with a child in her arms.

In the meantime, the Argo has risen completely over the horizon. Jesus enters the "prepared" ship and begins to teach in parables. The sun moves into the sign of the *scales*. It is the time of harvest. Bootes has risen. He is usually depicted as a ploughman or as a farmer with a sickle, but could just as easily be seen as a sower with the sweeping movement of his one arm and is in any case a star related to agriculture. On the round zodiac at Dendera he is therefore depicted bull-headed with a scythe (Fig. 25), hence the parable of the sower. Hence the many allusions to sowing, growth, the ear and the harvest in the parables of Jesus. "When the fruit is ready, the farmer sends the sickle, for the harvest is here!" When the sun is in the sign of Libra, the sickle sword of Perseus is on the western horizon, and Bootes, as mentioned, was also depicted with a sickle. The raven rose at the same time as this constellation. It stands on the Hydra or water serpent, a very elongated constellation, the celestial "path" that begins at Cancer and ends at Libra, and seems to peck at the grains that have fallen along the path, just as the birds in the parable eat the seeds that have fallen on the path. Soon afterwards, the autumn serpent, the image of Satan, also rises in the scales, sowing the weeds, because the serpent announces the onset of the winter season; and the sign of the scales itself corresponds to the astral birds, the Pleiades or

[1] Cf. JEREMIAS: Babylonisches im NT. 1905. 87ff.

doves, on the opposite horizon, while the swan, the heavenly "bird" par excellence, is located in the lower meridian on the "Milky Way Tree". This itself is still hidden at first. But in the next sign it will rise with the vulture, the eagle and the swan to spread out over the whole sky, like the mustard plant which, despite the inconspicuousness of its seed, will be larger than all herbs and in whose branches the birds of the sky will nest. But also the branch in the hand of Heracles or the little tree that comes up, while the tree of the Milky Way with its twofold branches rises higher and higher, has contributed to the creation of the parable of the mustard seed. We thus understand how the evangelist could treat the parables of Jesus, whose meaning is not so difficult to grasp, as riddles incomprehensible to the listeners, namely because they conceal an astral allusion, which, of course, could only be revealed to the initiated.

And now the Argo sinks towards the western horizon and approaches its doom. The waves of the Milky Way waters lap away over them. The time of the autumnal storms begins. We have entered the sign of *Scorpio*. After passing through the autumnal equinox in Libra, the sun has moved from the summer region of the zodiac to that of winter. Jesus is attacked by a storm while crossing to the other side of the lake with his companions. The waves crash into the ship. But he calms the wind through the magical power of his word, and the sea soon calms down.

Having reached the other shore, Jesus is confronted by a possessed man who rushes towards him from the tombs where he had been staying, a wild man whom no one had been able to bind before because he had broken all the bonds, and who was breaking himself with stones. Now he prostrates himself before Jesus and implores the Savior not to torment him. But he commands the demons dwelling in

him to go into the nearby herd of pigs. They obey, and the herd plunges down the slope into the lake, where it drowns.

The performance is said to have taken place in Gerasa. However, this place is not to be found on the map, but in the sky or on the globe.

With the sun's entry into Scorpio we have, as already mentioned, entered the lower winter region, the so-called Hades region of the zodiac, which corresponds to the dark season and in which, according to HIPPOLYTUS, the constellations of Hades, Styx, Acheron and the barge of the dead, together with the ferryman, are to be found. As we know from the Mithra stones, the scorpion itself plays the role of the evil Ahriman. He is said to have brought death into the world, just as he gnaws on the procreative organs of the bull, i.e. the symbolization of vigorous life, on the aforementioned stones. "Death, where is your sting?" cries Paul, alluding to the constellation of the scorpion. "Scorpio dum oritur mortalitas gignitur", while the scorpion rises, mortality is born, can be read on the mantle of Emperor HENRY II. In the Revelation of John (9, 5 ff.), the sign of the scorpion is associated with death and destruction, and of the scorpion-man composed of scorpion and Sagittarius (fig. 3) it is said that their terribleness is terrible and the sight of them is death (see above, p. 135). But also Ophiu-chos, the serpent-bearer, on the scorpion was certainly first a death demon or at least a god of the underworld – he corresponds to the Egyptian Serapis – who was here eclipsed by the serpent, which so often represents the dead or the underworld god himself in ancient imagination.

Thus, with his journey across the lake (Milky Way), the Messiah crossed the threshold of the realm of the dead at Scorpio, that the evangelist's purpose is to present him to us

as the Lord over the demons of the underworld and death. Therefore, the possessed man must have his abode "among the tombs". And in Scorpio is the heavenly "grave", the red glowing star Antares, bab. hurru, the cave, or the grave, the abode of the dead. The possessed man himself corresponds here, as before, to the kneeling man (Ingeniculus), who, probably because of his position and because he stretches out his hands as if pleading, plays the role of a suffering and unfortunate person in the view of the star. The astronomer GERMANICUS calls it the "pitiable constellation", and in Greek texts it is called Talas, i.e. the unfortunate one. Usually, however, he was seen as Heracles, sunk on his knees, hurling stones at the Ligurians who threatened him[1]. This is why the evangelist has the possessed man smash himself with stones and prostrate himself before Jesus. Indeed, the fact that he is portrayed as a raving madman who mocks all restraints and bonds also goes back to the constellation of Heracles. For with his lion's skin, he corresponds to the Old Testament Samson and seems to have reminded the portrayer of how Samson broke all bonds and could not be bound by anyone.

But now the herd of pigs! Obviously it fits in very well with the pagan environment, where pork, which was forbidden to the Jews, was eaten; after all, the pig was a typhonic, underworldly animal in the eyes of the Orient, perhaps for no other reason than because the scorpion itself was regarded as a wild boar and the animal of the evil Ahriman or Satan. The consumption of the pig was therefore avoided, just as in the distribution of the four evangelists to the four main stars in the sky (Matthew the Aquarius, Luke the Bull, Mark the Lion) John was assigned to the eagle above him instead of the scorpion. However, when Scorpio rises, the Hyades in the sign of Taurus sets. The Hyades,

however, were regarded by the ancients as little pigs (Latin suculae) due to a popular derivation of their name from the Greek word hys: the pig, and we can now see why they plunge into the lake, namely into the heavenly ocean, which was thought to surround the earth.

When the sun is in the sign of Scorpio, it is extinguished in its rays. The Savior thus triumphs over death in the same way that Mithra triumphs over the bull, which the sun extinguishes in the spring makes the same one disappear in its rays. And the serpent-bearer, the astral representative of the physician god Asclepius, even Christ himself according to HIPPOLYTUS[1], triumphantly sets his foot on the scorpion. We are therefore not surprised when the evangelist now presents his hero in Scorpio essentially in this capacity as healer of the sick and awakener of the dead, like the Greek Asclepius. Jesus raises Jairus' daughter from death after he has previously healed the woman with the issue of blood from her suffering. In the distribution of the twelve zodiacal constellations to the most important parts of the human body, as was very popular in ancient astrology (Aries: head; Taurus: neck; Gemini: shoulders; Cancer: heart; Leo: chest; Virgo: stomach; Libra: cross; Sagittarius: thigh; Capricorn: knee; Aquarius: leg; Pisces: feet), Scorpio corresponds to the pubic region or the genitals. The image of the altar, from which the "smoke" of the Milky Way rises between Scorpio and Sagittarius, and which was also interpreted as a "fountain" (puteus) with the water flowing from it, is connected with Scorpio. When the sun passes through Scorpio, the sign of Virgo, the heavenly woman par excellence, culminates. This explains how the astral image

[1] BOLL: Sphaera 278f.

could lead the evangelist to the disease of the blood flow. It was considered demonic by the Jews and was regarded in the Mosaic Law as something unclean in the worst sense. However, the fact that the spring or "fountain" of her blood dries up as soon as she touches Jesus is explained by the fact that the heavenly river "Eridanus" on the opposite side of the sky sets when the sun enters the sign of Scorpio. The Virgo culminating in the sign of Scorpio corresponds to Andromeda in the lower meridian, whom we have already met as a female being lying in bed. As the Sun passes through Scorpio, she rises from her lowest position in the sky to ascend again: "and immediately the maiden arose and walked."

The Sun enters the sign of *Sagittarius* (Table XII). It has now lost its power and becomes weaker with each passing day. The Egyptians sought to express this through the figure of Harpocrates by depicting the sun in the sign of Sagittarius as a weak boy. In the month of Sagittarius, the sun hero Samson loses his hair and becomes weak. Jesus now suffers the same fate. He comes to his hometown and is unable to perform any miracles there because of the unbelief of its inhabitants. Jesus' hometown is Nazareth. The name is connected with the Hebrew nazar: the branch; think of the "Branch" or "shoot from the root of Jesse"! In Sagittarius, however, the branch of Heracles emerges from the twilight. At the same time, the root n-s-r in Nazareth underlies the time word "guard"; Nazareth therefore means "guardian" and thus also belongs to the sign of Sagittarius, which was regarded as the guardian or guardian of the astral underworld. In Babylon, as already mentioned, he was combined with the

[1] loc. cit. cap. 48.

scorpion into a single figure, and the scorpion-man thus formed appears in the Epic of Gilgamesh as the guardian at the gates of the underworld, i.e. of the scorpion!

After leaving Sagittarius, the Sun returns to *Capricorn* (Plate I). It has now completed its cycle: Jesus goes "round and round" (kyklö) in the villages, i.e. in a circle, in the round. The fact that he now calls the twelve together and sends them out two and two on their journey is also astral. The twelve refer, as already mentioned, to the twelve signs of the zodiac, all of which have now passed through and will be "released" by Jesus at the lowest point of the sun's orbit before the sun begins the new cycle. In the evening, when Capricorn sets, the twins rise on the eastern horizon and shake the dust of the Milky Way *from their feet* (Table VI), as the disciples are supposed to do in places where they are not received hospitably. In some parts of Germany, the Milky Way is still compared to dust or sand and is therefore called the "Sand Path*[6].

The evangelist had earlier related the sun's entry into *Aquarius* (Table II) to Elijah-John and Jesus' baptism in the Jordan. Now, too, his narrative turns back to the Baptist, and he tells us of the death of John, whose head is cut off at HEROD's command because his wife Herodias asks for it in gratitude for her daughter's *dancing* before the king. When Aquarius prepares to set (panel VIII), the constellation of Perseus culminates with the sickle sword, the heavenly soldier who carries the severed head of Medusa in his hand. He forms a mythological group with Andromeda, her mother Cassiopeia and her father Cepheus. Andromeda, who also played the role of a young girl in the story of Jairus, with her arms outstretched and her body bent back (fig. 14) assumes a position that, if one thinks of the two rocks, she could well be

a dancer[1] (fig. 8). Here we have the archetype of Mark's quite unhistorical depiction!

The following is the story of the bread and fish miracle. Five loaves of bread and two fish are enough to feed 5,000 people, whereby the lumps are collected in twelve baskets. The event takes place in the zodiac sign of the two *fishes* (Table III). Then the Virgin with the ear of corn, Hebrew: Beth-Lehem, the house of bread, the symbol of the heavenly bread, is located just opposite them on the western horizon. The assyriologist WINCKLER was even able to explain the number of loaves, the number of those fed and the location of the event astrally: the *desert* is the heavenly underworld, the area of the winter sun, which we have already come to know as such. The five loaves correspond to the *five leap days* that were added to the other months in Babylon in the month of Pisces, i.e. at the end of the year. Around this time, the *Pleiades* were invisible for 40 or 50 days because the sun's rays blotted them out. This then became 4000 or 5000 men in the Gospel. Finally, as far as the twelve baskets are concerned, they correspond to the twelve images of the zodiac, which are thus alluded to at the end of the Babylonian year, just as Mark had drawn the twelve apostles into his depiction after the end of the first round of the sun.

When the sun sets in the fishes, the heavenly ship, the Argo, has come up over the horizon (Table IX): therefore the disciples must now board a ship. They sail to Bethsaida; the name means "fish house". We now know why the name is mentioned in this context: we are in the "house" of fish. As the first of the two fish descends below the horizon, the constellation of *Orion* culminates with the hands raised as if

[1] See also the "dancing" Andromeda on the Atlas Farnese.

in prayer, so it is on the high point or *mountain* of the heavens: Jesus is praying on the mountain. But the same constellation also led the evangelist to the miraculous appearance of Jesus walking on the sea. For Orion has the river Eridanus under his feet and, as is well known, in the saga dealing with him he is also regarded as a celestial giant walking on the sea. But the sun also walks across the sea in the month of Pisces; it traverses the watery region of the zodiac. In the month of Pisces, the time of the spring storms begins. The heavenly ship struggles laboriously with the oncoming waves of the Milky Way. Therefore the ship with the disciples must now be beset in the same way as before in Scorpio at the time of the autumn storms; and both narratives, that of the sea-storm and the walk of Jesus on the sea, correspond to each other just as do the constellations and regions in the heavens.

After wandering through the watery region, the sun in *Aries* re-enters the "solid land" of the zodiac (Table IV). Jesus comes ashore. And immediately a large crowd gathers around him, and they bring their sick to him, and he heals them. The evangelist thus repeats simply the events at the first appearance of the young spring god: the gathering of the people, the healings of the sick.

It is a similar repetition when he presents Jesus in a conversation with the Pharisees and scribes about questions of external behavior during the sun's stay in *Taurus* (Table V). Just as earlier the healing of the paralytic on the bier had aroused the indignation of the bystanders and Jesus' eating together with publicans and sinners had caused the Pharisees and scribes to raise the question of purity with his disciples, so here the behavior of the disciples at the meal gives them the opportunity to attack the Master for their deviation from the law. They take offense at the fact that the disciples do not wash their hands beforehand, while they

themselves cannot do enough in the washing of cups, jugs and pots. The mention of these utensils alludes to the fact that we are really in the sign of Taurus. For in this sign the jug of Aquarius culminates, while the cup approaches the lower meridian and likewise culminates at the fall of Taurus. The ablution or purification, however, belongs to Aquarius, in whom we have already met the god of immersion and baptism, Ea-Oannes, the god of physical and spiritual purity, as he was honored with holy ablutions and sprinklings.

The sun enters *Gemini* (panel VI). Jesus is asked by the Syro-phoenician woman, who falls down before him, to heal her child of its obsession. At first he refuses, saying that it is not right to take the children's bread and throw it to the dogs. However, when she reminds him that the "little dogs under the table" also eat from the children's crumbs, he agrees to her request. "And she went home and found the child lying on the bed and the demon gone."

The children in this story are the twins. They are actually depicted on old globes as two naked boys, just as the Dioscuri, whom we have already found represented by the twins, were worshipped in the form of boys and presented as children in the cradle. There is a good astral reason for this. When the Sun enters *Virgo,* the celestial woman par excellence, she is impregnated ("overshadowed") by her. Exactly nine months later, the twins are born. The growth of the children in the womb corresponds to the swelling of the Milky Way from the sign of Scorpio onwards; the highest curvature of the Milky Way in Gemini corresponds to the highly swollen womb of the pregnant woman, which swells away again when the Sun emerges from Gemini, which is exactly at the point of its passage through the Milky Way, enters the sign of Cancer. *Cassiopeia* culminates as the birth goddess Eileithya, on the "throne" of the Milky Way, which was therefore probably also

regarded as the birth chair. Indeed, the Milky Way itself got its name from the fact that the *W* of Cassiopeia was interpreted as the breasts of the virgin in the lower meridian, from which the heavenly milk flows. Think also of the well-known myth that derives the origin of the Milky Way from the milk of the lactating Queen of Heaven, Hera, splashed by Heracles. However, all these ideas are related to the image of the twins as the heavenly children. The constellation of the small dog (Prokyon), the little dog, directly adjoins Gemini, while the so-called *great dog, Sirius*, is located south of Gemini (Table VIII). At the rising of that constellation, both are still invisible at first: "under the table" of the horizon (Plate VI). The constellation of Virgo, however, is located in the lower meridian: it lies "at the feet" of the Lord, whereas Andromeda, the young girl in the story of Jairus and Herod, culminates and lies, so to speak, "on the bed" of the heavens.

Now the healing of the deaf-mute takes place. Jesus puts his fingers in his ears, spits and touches his tongue with them; this immediately opens his ears and the band of his tongue is loosened. The miracle takes place under the sign of *Cancer* (Table VII). Orion has now risen above the horizon in his full form. He puts one hand to the bull's ear while he dips the other into the Milky Way, the heavenly saliva. There is no doubt that this image prompted the evangelist, as earlier in the story of the man with the withered hand, so here in that of the healing of the deaf-mute.

The sun now enters *Leo*. Here, however, Mark lacks a story relating to this constellation, perhaps because the text has become disordered at this point. For what follows already takes place in *Virgo* (Table IX).

During the sun's first tour of the zodiac, the evangelist had

recounted the miracle of feeding in this sign. Now, too, Jesus feeds around four thousand people with seven loaves and a few fish. The whole story is therefore just a repetition of the first feeding miracle, only with a change in the numbers. Back then, this story took place in the fish, which were facing the Virgin with the ear of corn and were 180 degrees away from her. Now it takes place in Virgo in reverse. It is therefore only in order that at that time the fish were mentioned first, whereas now the loaves are in the foreground of the story.

They also play a role in Jesus' words about the leaven of the Pharisees, while the ship that Jesus now boards also belongs to the image of the Virgin, since the Argo culminates in this sign. But the mention of Bethsaida is not surprising in this context either: Bethsaida, the "fish house", is, as we have said, just opposite the Virgin.

Mark's text has admittedly been revised by an unintelligible hand at the point where we find ourselves. Thus a narrative relating to the *scales* is also missing here, unless one wants to assume that the evangelist included the scales with the Virgin, who was probably also depicted on old globes as a Virgin with the scales, i.e. as Themis.

This brings us to Peter's confession in the region of *Caesarea Philippi.* The location is considered historical. But is it not merely astral? We are in the sign of *Scorpius* (Plate XI). In this sign the lion culminates with the royal star, Regulus. Leo is the ruler among the animals in the sky, the "house" of the Sun and the planet Jupiter, as whose earthly representative the Roman Caesar saw himself, while the heavenly steed, Greek *hippos*, namely the constellation *Pegasus,* is located in the lower meridian. Here we have the combination of Caesar and Philippos. Then on the western horizon shines the constellation of the carter with the Capella

or the goat star, in which the ancients saw the goat god Pan with his wife Aega. In the east, however, at the image of the altar, at the lowest point of the sky, the great rift of the Milky Way, the celestial Jordan or Eridanus, opens up, which here seems to spring from a fountain or well, namely the altar (Plate XII). Of Caesarea Philippi, however, the Jewish historian *Josephus* reports that it was built by Philippos, the brother of *Herod,* by expanding the old Paneas or Panium, the city of goats or Pan, near a magnificent grotto dedicated to Pan, in which a steep and deep, water-filled chasm of earth was visible, while above it towered a mighty mountain, the Hermon, and below the grotto were the springs of the Jordan River. The Milky Way as a mountain under the sign of the scorpion is, however, also a common concept in Babylonian, for example in the Epic of Gilgamesh it is said of the "scorpion people" that they guard the gate of heaven, the entrance to the heavenly underworld, at Mount Mashu (see above).

But why does it have to be Peter who confesses the Messiah? The reason for this is also astral. We are, as I said, in Scorpio. In this sign, however, the constellation of Cepheus, i.e. Kephas, Greek Petros, rises through the lower meridian and together with the altar stone (petros), and the northern zodiacal fish or Petrus fish is then also at its lowest point, thereby attracting the attention of the astral poet.

And now we understand what prompted the evangelist to commemorate the death of his hero for the first time at this very point in his account ("the Son of Man must suffer much and be killed"): the scorpion is, after all, the sign of death and the herald of death among the images of the zodiac! In it Mark had earlier told the story of Jairu's little daughter and her resurrection from death. It is only the exact equivalent when he now has Jesus speak of his own death and his

subsequent resurrection. But the scorpion is also the sign of Satan. That is why Jesus has to call Peter "Satan" in a way that we feel is quite unjustified. But Jesus must address the invitation to take up his cross to the crowd, because with the rising of the scorpion the southern cross emerges from the twilight and with the setting of the scorpion the cross of the swan culminates (Plate IV).

This is followed by the story of the transfiguration of Jesus on the mountain with the appearance of Moses and Elijah. The mountain is of course none other than Mount Maschu, i.e. the Milky Way in Scorpio and Sagittarius. But Moses and Elijah refer to the two twins, because we are in Sagittarius (Table XII), which the twins are currently facing. They were also regarded as representatives of the sun and the moon. Now the name of Elijah (Eleias) reminded the evangelist of Helios, with whom the Old Testament prophet also bears a suspicious resemblance – after all, Christianity has transformed the old places of worship of Helios on hills into chapels of Elijah I Moses, however, according to his name, is the "drawer of water", and in the imagination of the ancients this was the moon, of which Moses was also reminded by his horns, the two crescent moons. It therefore made sense to the evangelist to relate the twins, the representatives of the sun and moon among the fixed stars, to Elijah and Moses, especially as these two formed a pair that belonged together just as much as the twins in the sky, according to Jewish belief. ALEXANDER THE GREAT also comes to the paradise imagined as a mountain and meets Helios and Selene, who prophesy his doom. Jesus comes together with Elijah and Moses on the summit of the Mount of Transfiguration and immediately afterwards speaks to the disciples about his imminent death. The coincidence is so striking that it is difficult to reject a literary connection.

On their descent from the mountain, Jesus and his companions find the disciples gathered around the epileptic boy, whom they are trying in vain to heal. From childhood, the boy's father tells them, he has been possessed by a demon that throws him to the ground, often even hurling him into fire or water to kill him. It is the constellation of Antinous in Sagittarius. A naked boy, he kneels directly on the horizon next to the Milky Way in a distorted form, with his left arm stretched forward and his right arm bent back. One of his arms sticks out into the Milky Way, the celestial body of water. At the same time, the constellation of the altar is also on the horizon. The altar, however, represents the fire of hell, or the shaft from which the smoke of Hades rises in the form of the Milky Way. "The gate of hell," says the Talmud, "is a furnace in which twenty flames blaze and from which a vapor rises." And the heavenly altar was also regarded as a furnace or a pool of fire. The inability of the disciples to heal the sick person is a reminder that Jesus himself was unable to perform any miracles in Sagittarius during the first tour of the sun through the zodiacal constellations, just as the Savior's astonishment at the unbelief of the people, which prevented him from performing miracles at that time, is echoed in his exclamation about the unbelieving generation: "o unbelieving generation, how long will I be with you, how long will I endure with you!" has brought forth the words of the boy's father: "Lord, help my unbelief!" At the same time, the scribes present also point to the twins at the opposite end of the sky with their scroll of parchment and their writing pen. Such striking similarities show most clearly that the connection between the stories is indeed due to the starry sky, in that related sounds are heard on the occasion of the same constellations.

With the following narrative, we have once again arrived in

Capricorn (Table I). At the end of the first tour, the evangelist in Capricorn had Jesus call the twelve to him and send them out to proclaim the gospel. Once again, he calls *the twelve* together to settle their dispute about who is the greatest of them. In Capricorn, the festival of Saturnalia took place in Rome, during which all things were reversed, the masters became slaves and the slaves became masters. This is why Jesus answers the disciples' question with the words: "If anyone wants to be first, let him be last of all and servant of all." He places a child in their midst and speaks the words: "Whoever receives one of these children in my name receives me." But where did the child come from so suddenly?

The answer is: from heaven! We have already seen that at the setting of Capricorn the rising of the heavenly children, namely the twins, takes place (Table VI); also the boy Antinous sets at the same time as Capricorn. Thus it is these children who gave the evangelist the word "little ones", whom one should not offend; they are taken from the constellation of the stars, while the word "hand and foot", which one should cut off when they offend, and "eye", which one should cast away in the same case, are inspired by the constellation of Orion, which rose on the opposite side of the sky at the setting of Capricorn: we have already seen him as one who has a damaged hand (one-handed?). But he also has only one foot, as the other is hidden in the river Eridanus. At the same time, however, he was considered blind if the head of the image is only indicated by a single dimly shining star, just as the Orion of legend was blinded. The altar, the image of hellfire, culminates in the rising of Capricorn. In ancient times, the altar of Moloch was located in Geenna, originally the valley of Gehinnom near Jerusalem. This may have inspired the evangelist's warning about hell and hellish fire.

Jesus' warning against divorce also refers to the twins.

God created human beings as man and woman. "Therefore shall a man leave his father and his mother, and the two shall become one flesh: so then they are no more twain, but one flesh. What God has joined together, let not man put asunder." We have already encountered the twins as man and woman before. And together they form only one sign! The children then return once again in the scene where Jesus is brought the children and he blesses them with the words: "Let the little children come to me, for such is the kingdom of God. It is still the twins who belong to the sign of Capricorn.

Now follows the story of the rich young man who runs up, kneels before Jesus and asks him what he should do to gain eternal life. The kneeling man is *Heracles*. He culminates in the rising of *Aquarius* (panel II). So we have now entered the last-named sign of the zodiac. The young man is unable to comply with Jesus' request to sell his goods and give them to the poor. "He was grieved at the word and went away sorrowful." Ingeniculus or Heracles is, as we have already seen, Talas: the afflicted or unhappy constellation, "lassum et miserabile sidus", as GERMANICUS calls it. This puts the word into the mouth of the Savior that a camel can more easily pass through the eye of a needle than go as a rich man into the kingdom of heaven. At the setting of Aquarius, the constellation of the triangle, the "eye of the needle", culminates, while *Ingeniculus* sinks below the horizon. Ingeniculus, however, is regarded as a camel in the Arab view and also appears as such in the rabbinical tradition (Plate VII, p. 78).

The sun moves into *Pisces* (panel III). The two fishermen James and John, whom we first met earlier in the fish, ask Jesus for the best seats directly at his side in the kingdom of heaven. "Can you drink the cup that I drink," Jesus replies to them, "or be baptized with the baptism with which I am

baptized?" At the setting of the fish, the constellation of the cup rises (Pl. IX). At the same time, the fish in the celestial stream reminded the evangelist of the Christian baptized, who were called pisciculi, i.e. little fish, and of the fact that the passage of the sun through the fish was regarded as a kind of baptismal bath. But also the blind beggar on the road to Jericho, who calls Jesus the son of David and, when he turns to him, throws off his cloak, jumps up and comes to him, is conditioned by the sight of the starry sky: it is *Sagittarius* culminating in the rising of the fishes. It is located near the "Milky Way", appears to leap up and throw off its mantle. He is the representative of the barren winter season: a beggar, and because the sun is deprived of its power in this sign, he was regarded as a blind man. Think of the blind Hödur of Norse mythology, who hunts down the bright Baldur, the summer sun! -

The solemn entry of Jesus into Jerusalem takes place in *Aries* (Table IV). It is the sign of the equinox, where the sun begins its reign over the world, and in which Marduk was ceremoniously caught up in Babylon and welcomed as the young spring god and ruler of the new year. The sun has left the sign of the two fishes behind: Jesus releases two of his disciples to provide him with the mount for the entry. It is a "donkey's fill" in view of the fact that at the setting of Aries the donkey star in Cancer is in the upper meridian (Table X). The disciples find the filling "bound at the door outside towards the alley". The alley is the meridian here. When the Sun is in Aries, the constellation of the little horse, or Filling, is near the upper meridian (Plate IV), whereby it should be noted that the Greek term polos can mean both horse and donkey.

Jesus' first act in Jerusalem is to drive the moneychangers out of the temple. He overturns the tables of the money men

and the benches of the dove sellers. The story takes place in the "house" of the *bull* (Table V). "The sons of Judah have done what is displeasing to me," says Jeremiah. "They have set up their abominations in the house which is called by my name, to defile it." The abominations are the idols, especially the image of the golden calf or Moloch's bull, through which the house of Yahweh was desecrated. Think also of the Sea of Bronze, which rested on twelve bulls in the ancient temple. With a threatening gesture, Orion tackles the snorting bull. The *Pleiades*, which the ancients regarded as doves, seem to flutter fearfully away from his outstretched hand, while the image of Cepheus culminates with the bird (swan) in his hand, now descending. The scorpion, the sign of death, sinks into the bull. That is why Jesus' opponents must now contemplate the death of the Savior, and Jesus must allude to the baptism of John in answer to the Pharisees' question as to the authority by which he carries out his work in the temple, because the sign of Oannes-John, namely Aquarius, culminates in the image of Taurus.

This is followed by a fairly long series of parables and arguments between Jesus and his opponents, prophecies, etc., which interrupt the progress of the events as subsequent fillers, but without falling out of the sign of Taurus itself. When the evangelist picks up the thread of his narrative again, we find ourselves in *Gemini* (Plate VI), the zodiacal constellation following the sign of Taurus.

Jesus is sitting at table in Simon's house when a woman anoints him with precious nard and pours the bottle over his head. We have already seen that Simon is the name of one of the two twins according to Jacob's blessing. We have also seen that the idea of sitting at table is linked to the sign of the twins. The head of Orion has risen above the horizon, onto which the stream of the Milky Way flows down, which

now occupies its highest position. Orion is therefore an "anointed one", a Christ. And at the same time, Virgo is in the lower culmination together with the cup, which then stands in the meridian. These are the astral moments that the evangelist had in mind when he saw the image of the woman anointing the Savior.

The twins are also associated with the figure of Judas Iscariot, one of the Twelve, who now departs to hand Jesus over. It is Sagittarius who sets at the rising of Gemini, who "goes away", goes out. It is the last of the twelve zodiacal constellations, as it is always cited as the last of Jesus' disciples, belongs to the constellations of Hades and is therefore regarded as an evil, satanic being, by giving the sun the fatal shot and "delivering" it to Capricorn, in which the death of the sun takes place.

The number two of the twins and the fact that the image of the two fish culminates in this sign means that Jesus now sends two of his disciples out again to find him a place to take communion. He tells them to follow a man with a jug of water whom they would meet on their way. This is, of course, none other than the waterman with the urn. He has gone ahead of the fish and they seem to be following him on his way.

And now follows the taking of the Passover meal itself, naturally also in Gemini, where one is accustomed to sit at table, at the rising of which the Milky Way, the heavenly dining table, occupies its highest position, and which in turn corresponds to the ecliptic with the twelve signs of the zodiac. Jesus announces to his followers that one of the twelve who dipped into the bowl with him will hand him over. Judas, the archer, dives down below the horizon together with the serpent-bearer in the sign of Gemini (Table V).

According to HIPPOLYTUS, however, the serpent-bearer is the representative of Christ among the zodiacal images in place of the god of salvation Asclepius, while the heavenly bowl can be seen in the image of the northern crown, which is now* on the western horizon and was probably also regarded as a bowl by the ancient astrologers.

The bread and the cup play the main role at Jesus' last supper. Both can be seen in the sky, namely in the upper meridian, where the image of the *Virgin with the ear of corn,* the "House of Bread", is located at the setting of Gemini, and below her the cup (Plate XII). Perhaps the image of the northern crown, which stands on the western horizon and which we have already seen as a bowl – it is more accurately a "broken bowl" because of the loss of a number of stars – reminded the evangelist of the broken plate-shaped bread cake. But the Passover lamb also has its astral model in the heavens, for the two stars a and *β* in Capricorn, which are just opposite the twins when they rise, still bear the name of the sheep to be slaughtered among the Arabs today (Table VI).

Thus we enter the sign of *Cancer* (Plate II). The northern fish, the astral representative of Peter, culminates: Peter assures Jesus that he will take no offense at him, but is rebuked by the Savior with the reference to the rooster crowing twice; for at the setting of Cancer (Plate XII) the swan comes up, which was interpreted by the Jews as a rooster, while at the rising of Cancer, Orion has risen in full form, who in the popular tradition is called the "rooster," in the position of the cock's foot. Both constellations will have suggested the image of the crowing cock to the evangelist. This is all the more likely as there were no roosters in Jerusalem because chicken breeding was forbidden there due to the rooster's relationship to the ominous Phoenician

Kronos or Saturn, who also plays a role in the religion of Mithra. But Jesus' saying about the beaten shepherd and scattered sheep is also inspired by the starry sky, because at the rising of Cancer the ram passes through the upper meridian, while *Bootes,* the heavenly shepherd, is in the lower meridian.

Jesus comes into the Garden of Gethsemane and asks God to take the cup from him. The cup is the *urn of Aquarius*. It is located on the western horizon when the sun enters the sign of *Leo* (panel VIII), while the heavenly cup sets at the same time as the lion when he, like Jesus, "throws himself to the earth" (panel II). In this position the *archer* culminates*:* Judas, as if triumphantly (in his highest position) preparing his downfall. In the east, however, the sword of Perseus rises, Heracles with his club is in the upper meridian, and all the hostile winter stars (serpent, scorpion, polar dragon, etc.) have risen in the sky. They are the avengers who have come with swords and clubs to seize Jesus, whereby one of the disciples draws his sword and cuts off the ear of the servant of the high priest: it is Orion: he is in the lower culmination at the setting of Leo – but Orion draws his sword against the ear of the bull. In John, the servant whose ear is cut off is called Malchus. This is obviously none other than the Moloch bull, i.e. the bull of the zodiac.

Jesus is now brought before the Jewish *court,* the Synedrium, represented in the sky by the constellation of Virgo with the scales (panel IX). When the sun entered the *Scales* (panel X), the constellation of Heracles, according to Jewish belief Michael, the judge of the dead and the world, rose with the Scales. It is well known that the Germanic tribes also used the scales as a sign of judgment. In the distribution of the Norse gods among the twelve signs of the zodiac, the tenth falls to Forseti, the god of law and justice – his house

Glitnir is the "house" of Libra – and the great autumn judgments took place in the month of Libra.

The High Priest tears his robe: the Milky Way tear passes through the middle of *Scorpio*. In this sign (Table XI), i.e. in the month [1] See the cock on the images of Kronos of the Mithra cult of death, Heracles-Michael has come completely over the horizon and seems to strike out with his club as if to strike: Jesus is scourged and condemned to death. We are reminded here of Talas scourging himself (striking himself with stones) in the story of the possessed man of Gerasa. In the sign of the Virgin with the judgment scales, the Petrine fish had sunk together with Cepheus-Kephas-Petros. Both reach their lowest point in the lower meridian as the sun passes through Scorpio, where the death sentence is pronounced on Jesus. From this we can see why Peter is associated with the trial of Jesus and why he was "downstairs" in the courtyard, where one of the handmaidens recognizes him as a follower of the condemned Jesus, namely Andromeda directly above the fish of Peter, whom we have already identified earlier as a serving being, a handmaid or attendant. Perhaps the fire on which Peter warms himself is also astral, if the altar, the heavenly fire or furnace, is located directly behind or under the scorpion, which rises at the same time as the tail end of the scorpion. Indeed, even Peter's pain over his denial of the Lord finds its heavenly counterpart in Cepheus' pain over the threat to his daughter Andromeda by the dragon. Think again of the unfortunate Talas-Heracles, who belongs to the sign of the Scorpion.

Now Jesus is brought before Pilate. The sun moves into the image of *Sagittarius* (panel XII). In this picture Bootes culminates with the shepherd's crook; however, this could also be interpreted as a lance, just as the Arcturus, the brightest star in that picture, as well as a star on the left shin

of this figure were also related to a lance. Even today, the Arabs still call Bootes "the man with the lance". But this is Latin pilatus (pilum: the lance). Incidentally, Sagittarius himself was also regarded as a royal figure, probably in view of the fact that he is a "house" of the planet Jupiter (see 12 above). This is probably why he was depicted with a crown in view of the southern wreath under his feet, and Cepheus, the father of Andromeda, who comes up in Sagittarius, was a king. No wonder, then, that the "lance man", who was supposed to have directly caused Jesus' death, appears to be associated with the Roman procurator Pilate. Opposite the archer is the image of the twins, the representatives of the summer and winter sun, one of whom was therefore considered good and the other evil. Pilate therefore leaves it up to the people to choose between the good Jesus and the evil Barrabas. The people demand that Jesus be crucified. At the rising of Sagittarius, there is the first cross in the upper culmination, the vernal cross with the ram or "Lamb of God" hanging from it in the lower culmination, while the southern cross stands on the southern horizon and the immense cross of the swan rises above the eastern horizon, as if the heavens themselves were shouting "Crucify! Crucify!" to the sun that is doomed to die in the sign of the scorpion.

When the sun enters *Capricorn*, the northern crown culminates: this is the crown of thorns placed on the Savior's head by the soldiers. They themselves can be seen in Bootes with the lance or shepherd's crook and Heracles with the club on either side of the northern crown. They pay homage to Jesus with genuflections (Ingeniculus) and strike him on the head with a pipe (Heracles' club!). As the Savior collapses under the weight of the cross on the way to the place of execution, it is taken from him by Simon of Cyrene. Simon is the name of one of the two twins at the intersection

of the Milky Way and the ecliptic, which rise when Capricorn sets. However, the name could possibly also refer to the Babylonian Samas, the Palestinian Shem or Simon, i.e. the sun god as the genius of agriculture, whose astral representative Bootes was considered to be. Bootes was depicted in Egypt as a bull-headed ploughman (fig. 25), i.e. a man with horns, and according to NIEMOJEWSKI'S appealing assumption this is the meaning of the Greek expression "anthropos kyrenaios", which therefore does not refer to the Jewish city of Cyrene in Libya, but means the man with horns (Hebrew kerenaim), i.e. Bootes. The symbolic sign of Samas or Simon was the pillar of the sun or the two pillars, as they were set up in the Phoenician temples and also stood in front of the old Solomonic temple in Jerusalem, boundary signs of the course of the sun in the sky, with which the Tyrian Heracles, who was the same as Samas, was also depicted, and which also play a role in the story of Samson or Samson in the story of the gate pillars of Gaza and in the death of the hero (see above). But the cross was also a symbol of the sun and could therefore easily be linked to the idea of Samson the boat and become the inspiration for the story of Simon of Cyrene carrying the cross. After all, Heracles was depicted carrying the two pillars of the sun crosswise. And Bootes is located at the point where the ecliptic intersects the equator and forms the autumn cross with it, while the southern cross sets when the sun enters Capricorn and the cross of the swan rises.

Is the name of the place of execution Golgotha not also astral? The name is supposed to mean something like "place of the skull." But now too the three heads or "skulls" of Aquarius and the two horses rise at the same time as Capricorn (Pl. II), while the head of Taurus is in the lower meridian and the head of Medusa rises when Capricorn

culminates. This sign is therefore actually the heavenly "place of the skull". But the fact that Jesus is given to drink before the crucifixion is also foreshadowed in the stars. For at the rising of Capricorn, the constellation of the cup is on the western horizon. Thus the idea that Jesus was crucified together with two evildoers is also read from the heavens. For at the setting of Capricorn (Plate VI), where Orion (Tammuz) hangs on the Milky Way as the Crucified One, the twins rose with him on the eastern horizon; one of them was regarded as good, the other as evil, a feature that Luke has utilized in his depiction. Incidentally, the god also dies on the Mithra stones in the form of the sun bull between the twins, namely the two youthful torchbearers, one of whom, representing the spring sun, raises his torch, the other, representing the autumn sun, lowers his (Fig. 16)!

The cry of Booth culminates in Capricorn (Table I); as a result, Mark had begun his Gospel with the voice of one crying in the wilderness, pointing to the coming of Elijah. That is why he now has Jesus call out to Elijah and thus leads the end of his Gospel back to its beginning. The "wait, let us see if Elijah comes" is only the scriptural counterpart to the opening words of the Gospel, that Elijah will come and prepare the way for the Lord. The loud cry with which Jesus dies is, of course, also only prompted by the cry in the sky. But when the curtain of the temple is torn at his death, this refers to the *tearing of the Milky Way* at the rising of Capricorn (Table II), where the latter is in the upper culmination. The Milky Way, however, could all the more easily be associated with the curtain of the temple because it separates the winter region from the summer region of the sky and the altar, which is also culminating, is located in its immediate vicinity.

The Pleiades and Hyades belong to the image of the hanging

Orion-Tammuz. As celestial bodies that brought rain, they used to be seen as weeping women. These are the women who, according to the Gospel, are present at the death of Jesus. One of the Pleiades is called Maja, which is strikingly reminiscent of Mary, and all of them are characterized by their peculiar hairstyles, as shown in the depictions in the medieval manuscripts based on ancient tradition. This is probably true for hair artists, especially as they culminate in the rise of Berenice's hair. The hair artist is called megaddela in Hebrew. This is the name of Mary Magdalene, as one of the weeping women is called. The name of another is Salome, which is related to Salem, meaning peace, and corresponds roughly to our Friederike. The dove was regarded by the Jews as a symbol of peace. The Pleiades, however, got their name from the fact that they were regarded as heavenly doves. In addition to Mary of Magdala and Salome, Mark mentions another Mary, the daughter of little James and mother of Joses. Whether this refers to the mother of Jesus is not certain. According to John, Mary, the mother of Jesus herself, is said to have attended Jesus' crucifixion along with a third Mary, her sister, who, strangely enough, is again called Mary, the Mary of Clopas. This frequent recurrence of the name Mary in connection with the death of the God of the Redeemer raises the suspicion that all these different Marys are only reproductions of one and the same Mary, the Maja, the Great Mother, who also appears under the name Cybele, Astarte, Istar, Isis, Demeter etc. in the secret cults of the God of the Redeemer as the "Mother of Sorrows" and symbolizes the lamentation for the deceased divine son. It is possible that the idea of the Samothracian mysteries, according to which Electra or Maja is said to have been the mother of the savior Jasios (Jesus) and was counted among the Pleiades, plays a role in the evangelist's description of the various Marys who are said to have been present at the

crucifixion. It is well known that the cult of the mother goddess in the Near East was a dove cult, just as the Syrian Astarte in particular was worshipped in the form of a dove. And Mary also has the dove as a symbol of her innocence and purity of soul. In the Protevangelium of James, she is actually called a dove herself and was thus related to the dove star or the Pleiades.

The taking down from the cross and burial of Jesus is carried out by Joseph of Ari-mathaea. According to NIEMOJEWSKI'S assumption, this is the Hebrew rem, which means bull, just as the name Joseph falls on the bull in the distribution of the twelve sons of Jacob and Joseph is also compared to a bull in the blessing of Moses (Deut. 33. 17). Accordingly, we should see Joseph of Arimathea in the zodiacal image of Taurus. And indeed, Taurus is in the lower meridian at the rising of Capricorn. The image of the bull above Orion, with its horns pointing towards the "pole" of the Milky Way, could also give the impression that it is lowering Orion, whose conception as a corpse is vouched for by tradition. In any case, Jesus' tomb is in the area of the altar culminating in Capricorn which we have already come to know as a burial place, and incidentally the star *Antares* in Scorpio, the sign of death, was also regarded as a heavenly "tomb". Then the image of the altar "stone" under the scorpion could actually mean the stone rolled away from the tomb. The evangelist may have been thinking of *Heracles* sitting in the tomb, who culminates as the Ingeniculus above the altar and whom the Jews equated with the angel Michael.

Thus the story of Jesus has come to a conclusion after three times traversing the zodiac and has arrived back in *Capricorn*, from which it had started. That the content of the Gospel narrative is by no means exhausted with this emphasis on its astral relationships needs no discussion and

has already been emphasized. The astral scheme merely serves the purpose of organizing the narratives and references to the life of the Saviour taken from the OT and the so-called proof of prophecy and placing them in a continuous context. It represents, as it were, only the framework into which the Old Testament references are set, the skeleton to which they relate as flesh and blood, whereby, of course, the schema itself often proves to be a creative principle and has inspired the evangelist to invent this or that feature of his narrative.

The question according to which point of view the individual events of the story of Jesus are arranged has thus found its answer. For the fact that the coincidence of the narrative with the path of the sun through the zodiac and the respective positions of the stars should be a mere coincidence is ruled out by the logical application of the principle, especially when one considers how the same or related narratives and motifs are often echoed in the same signs. In Mark's Gospel, the sun travels around the sky three times and ends its journey in Capricorn, just as it began with him. The so-called story of the Savior, the course of its events, is thus merely read from the heavens. In this Jesus is not ahead of Mithra and other gods and heroes of antiquity, e.g. Heracles and Samson, whose story likewise only reflects the course of the sun through the zodiac. This is the truth of the "revelatory character" of the Gospels. They are indeed inspired from "above", from a "supernatural" source, albeit in a completely different sense than the theologians believe. Does this also prove their purely mythical nature? It could be that real historical traditions have only been brought into a corresponding form through the relationship to the starry sky, but without losing its historical character. My book on "The Gospel of Mark" has provided the answer to this question*

It turns out that in terms of content, too, these are merely interpretations and reinterpretations of Old Testament passages that were used for the story of Jesus. Or which of the stories cited would not have been inspired by the Old Testament? Of which of them could one justifiably claim that it owes its origin neither to the poetic imagination of the evangelist nor to the starry heavens? *There is no such thing*. Not even in Mark. Even the supposedly oldest and most reliable Gospel is completely abandoned by all historical reality. Even theologians admit that it is impossible to assert with certainty the historical character of any of the Gospel accounts. But if one thinks that by literary criticism, by removing layers, by stylistic criticism and by examining the tradition, one will come across a solid, historical core somewhere, on "granite", then this obviously only makes sense if the historicity of the Prophet of Nazareth is already established beforehand, but not if, as is the case, this is only just to be established by the Gospel tradition.

What we really have before us in the Gospels, and above all in Mark, is *pure poetry*, designed in the closest connection to the OT, executed with regard to the course of the sun through the signs of the zodiac and the accompanying constellations belonging to them. It is not determined by a historical background, but rather by the dogmatic intention of bringing the myth of the "Servant of God" who became man and sacrificed himself for the sins of mankind in Isaiah closer to the hearts of the pious and thereby at the same time forcing faith in his personality. Those who want to find more in the Gospels cannot, of course, be denied this. The possibility is not excluded that behind the figure of Gilgamesh, Jason or Heracles a historical personality is concealed; only we know absolutely nothing about it, and therefore it has *not the slightest interest* for the

unconceived view, least of all a religious one, since the mere fact of its existence without a certain what can be completely indifferent to us and can have no influence on our way of life, neither in a good nor in a bad sense.

Does this mean we are religiously uprooted? But religion, as LESSING and KANT emphasized, is independent of any belief in history. The God we need for our lives, insofar as we do not necessarily need a "mediator" in order to enter into a closer relationship with him. He lives in us. He is our better, true self:

"In your breast are the stars of your destiny!"[1]

[1] See my work: Die Religion als Selbst-Bewußtsein Gottes. A phil. Untersuchung über das Wesen der Religion (1906) and: Free Religion. Gedanken zur Weiterbildung und Vertiefung der Religion für die Gottsucher unserer Tage, 3rd ed. (1921).

THE STARRY SKY IN THE GOSPEL OF MATTHEW

THE STORY OF THE BIRTH OF JESUS

(MATT. I, 1-2, 23).

MATTHEW opens his Gospel with a description of *Jesus' family tree, in* which he traces his origins in three times fourteen links via David to Abraham. There is not much more to say about this. One can only wonder at the boldness with which "history" is made here. The only thing that seems strange is that it is precisely three such perverse harlots as Tamar, Rahab and Ruth who are given the honor of being counted among the progenitors of the Redeemer. "The reason," says JEREMIAS, "is to be sought in a secret doctrine which sees in the child of the Hierodule a divine mystery of birth and elevates the bringer of the new age above the legitimate child[1]." However, it probably lies simply in the fact that Jesus in his original capacity as the sun was a son of the heavenly virgin, i.e. the constellation of *Virgo,* and this was equated with the Babylonian Istar, the Syrian Astarte, to whose service the Hierodules belonged. In the eyes of the narrator, therefore, their whoredom does not signify a degradation, but rather an exaltation and canonization of the aforementioned women, who thus appeared as human representatives of the Queen of Heaven and Sun Mother herself. The above-mentioned move thus points to the astral basis of Christianity and also serves to shake the belief in the historicity of the Savior of the world.

The Evangelist himself begins his account with the story of Jesus' birth. This must be linked to the sign of *Capricorn*

(Plate I), in which the *sun* is "born". The Greeks used to celebrate the birth of Dionysus under this sign. Like Christ, Dionysus was a god of redemption (soter). As the god of religious enthusiasm, who frees the soul from the bonds of the body, introduces it from the sad cycle of existence into the realm of light and bliss and imparts immortality to it, he was particularly celebrated in the mysteries named after him. He went by the names Eleutherios and Lysios: Liberator and Redeemer. Like Christ, he was also supposed to have been persecuted, tortured and killed. But around the time of the winter solstice, in the days of increasing light, he was thought to have been reborn. Then the women went up to the summit of Mount Parnassus to take part in the Dionysus celebration and greeted the god as "Liknites", i.e. as a child in a corn cradle or cradle. Or they imagined him as one who had fled and returned, and celebrated around the time indicated the presence or appearance, the so-called epiphany, of the god. In Egypt, January 6 was thus elevated to Epiphany Day and associated with Osiris and Horus, the gods of the new year's sun. In Greece, the so-called wine miracle of Dionysus, worshipped as the god of wine, took place on the same day in various places, in Elis, Teos, on the island of Andros, etc., whereby springs and rivers were supposedly transformed into wine. In Elis, the priests placed three empty cauldrons in the temple of Dionysus, only to find them filled with wine the following day. And at Gerasa, on the other side of the Galilean Sea, where Dionysus was worshipped under the name of Dusares, springs were also shown whose waters gave off wine on that day.

EPIPHANIÜS, bishop of Salamis on Cyprus from 367-403,

[1] The Old Testament in the Light of the Ancient Near East, p. 435,

who tells us this, also has Christ born on January 6 and himself turning water into wine thirty years later. This shows that the story of the wedding at Cana is only the transfer of a Dionysus miracle to Christ and that he is therefore only a form of Dionysus[1]. January 6 fell under the sign of Capricorn. It was the time when *Fomalhaut,* the star of the celestial source at the mouth of the *southern fish,* set at the same time as *Capricorn* and thus manifested its affiliation to this sign (Plate VII). Thus we understand how the passage of the new year's sun through *Capricorn* or its rebirth in this constellation could exert an influence on the sources. In the story of Elisha, the prophet as the new god of the year (Elisha-Elijah-Helios) restores the water of the "spoiled spring" in his passage through *Capricorn*. In the myth of Dionysus, it is the god who transforms the water of the springs into wine at the time of the winter solstice. The mythical expression is different, the matter is the same, and both times it is an astral process that has generated the idea and is only transferred to an earthly process.

This becomes even clearer when we read about the birth of Dionysus from the source. For example, in a story handed down in a Christian guise, it is said that the imaginary pillars in the temple of the Persian king were stirred up because a new god was born and on closer investigation it turned out that Pege (source) had conceived under the influence of the

[1] Of course, the wine miracle of Dionysus is nothing more than a crude priestly deception. But although the Alexandrian physicist HERON had already uncovered the trick of the matter and shown how the miracle came about through skillful conduction, the believing crowd nonetheless held on to the character of the miracle until late antiquity, as we see from EPIPHANIÜS, just as the miracle

sun's rays, whereupon Dionysus enters and announces the end of their power to the other gods[1]. In the Korion, the temple of Persephone at Alexandria, a mysterious festival was celebrated on the night of the winter solstice, which was dedicated to Kore, i.e. the virgin (Persephone), who was then supposed to have given birth to Aeon, the new god of the year, Dionysos or Jakchos. At dawn, people descended with torches into an underground chapel and brought up a wooden carved image, which sat naked on a bier and bore a golden cross-like sign on its forehead, both hands and knees, and which was returned to its place after a ceremonial procession. It was Dionysus, the son of Kore, depicted as a small child, as MACROBIUS (in the 6th century) tells us with the words: "The *sun* appears like a small boy at the winter solstice, and so the Egyptians bring him out of a secret chapel on a certain day, because he looks small and like a child on the shortest day[2]." Originally, the celebration must also have taken place on January 5 or 6, but later seems to have been transferred to December 25, after CAESAR had designated this day as the day of the winter solstice when he introduced the Julian calendar. This is because the Greek astrologer ANTIOCHUS (around 200) recorded the birthday of Helios on December 25, with the cry "Auxei fos" (The light will increase), similar to the way people still greet each other today in the Greek church at Easter with the words: "The Lord has risen!". And according to COSMAS of Jerusalem (in the 8th century), the Greeks

of St. Januarius in Naples is still marveled at every year, even though it has long been scientifically understood and there can be no doubt about its very natural occurrence. The believing crowd is and remains a big child at all times and among all peoples and *wants to* be deceived.

celebrated a festival on this day in which they made sacred consecrations at midnight, descended into a secret chapel and shouted as they came up: "The Virgin has given birth; the light will increase!"

On December 25, the followers of the Persian Mithra, the "unconquered sun", also celebrated the birthday of their god, whose cult was particularly widespread in the Roman Empire in the third and fourth centuries CE and for a long time competed with Christianity for dominance. Although the birthday of Christ was finally moved from January 6, where it was originally celebrated as the day of the Epiphany, to December 25 in 354, this was not least due to the fact that the Roman Church believed it had to accommodate pagan sentiment, while the Greek Church still holds on to January 6 as the birthday of Christ. However, the transfer was all the easier when the words of the prophet Malachi 4:1: "The sun of righteousness will rise for you, and healing is in its wings" were applied to Christ, and in the consciousness of Christians the figure of the Redeemer, who brings the great light to the people wandering in darkness (Isaiah 9:1), involuntarily flowed together with the new-born sun at the turn of winter. Thus, in a sermon attributed to ST. AMBROSE, it says: "It is not bad that the people call the holy day of the Lord's birth the new sun and assert this so definitely that Jews and Gentiles find themselves together in this expression. We would like to hold on to this, because with the rising of the Savior not only the salvation of mankind, but also the brightness of the sun is renewed. For if the sun is darkened at the

[1] Ein Religionsgespräch am Hof der Sassaniden, ed. by BRATKE 1899. S. a. USENER: Das Weihnachtsfest 1889. 2nd ed. 1911, 33 f.

[2] MAKROBIUS I 18, 9.

passion of Christ, it must shine brighter than usual at his birth[1]".

At all the celebrations of the birth of the young god of light mentioned so far, he was worshipped as the son of a virgin.This was also the case at Eleusis, where Dionysus-Bacchus was regarded in the mysteries as the son of the virgin Persephone, the daughter of Demeter. The Gnostics, who traced the relationships to Christ everywhere, claimed that a ripe ear of corn, the symbol of light, was silently shown to the believers at the celebrations there as the highest mystery and that the priest, when he, stripped of all sensuality, performed the great mysteries at night in the bright light, spoke the words: "A holy boy was born to the strong one, Brimö Brimön", i.e. the strong one to the strong one[2]. This conception of the young god of light as a virgin son, which was then also transferred to outstanding men such as PYTHAGORAS, PLATO, ALEXANDER, AUGUSTUS etc., also has its origin in the stars, as we have already seen several times. When at midnight of the winter solstice the *sun* passed through the lower meridian, its lowest point, in which the zodiacal sign of *Capricorn* was then located, the sign of *Virgo* with the ear of corn, which was probably also simply depicted as an ear of corn, had risen above the eastern horizon. Her ascent heralded the birth of the god of light, and at the moment her feet touched the horizon, the new light was born, i.e. the sun had then crossed the lower meridian (Fig. 13 and Plate X). This is the reason why the celebration of the

[1] AMBROSE: Sermones VI 420; cf. USENER: op. cit. 366.

[2] HIPPOLYTUS V 8, 115t.; cf. USENER: op. cit. 18 ff.; also ARNOLD MEYER: Das Weihnachtsfest, seine Entstehung und Entwicklung 1913.

Epiphany of the god of light was a subterranean one, performed at night, in caves, secret chapels or other dark places, and why the new god of the year or god of light was supposed to be born at midnight on the winter solstice. The cult was merely an imitation of the celestial process, and this took place at the lowest position of the sun on the night of the winter solstice in the zodiac sign of *Capricorn*, when the sign of *Virgo* came up over the eastern horizon and thus revealed itself as the mother of the god. It was therefore customary to depict Virgo on the old globes with a child in her arms, and the Roman astronomers referred to the constellation as Ceres with the Bachus child[1].

Matthew first introduces us to Jesus' parents. Their names are Joseph and Mary. The name Joseph seems to have been chosen because Joshua, who was related to the evangelical Jesus, had the Old Testament Joseph as his progenitor because he came from the tribe of Ephraim. Also, as we can see from the "Testaments of the Twelve Patriarchs", a writing from the last centuries BCE, the Old Testament Joseph was regarded by the Jews of the time as the archetype of the good and merciful man and as the ideal of chastity. Accordingly, no more suitable name could be found in the Old Testament for the father of Jesus, whom Matthew describes as a "righteous" man who endeavored to spare his wife and abstained from exercising his marital rights towards his wife in chaste restraint, than that of the patriarch Joseph. It is also possible that the Jewish speculation about a Messiah, son of Joseph, who, in contrast to the Messiah, son of David, was to lose the battle with his opponents and die, and who had been read out of Deut. 33:17, contributed to the choice of the name Joseph for the father of Jesus. Admittedly, we only know this theory as a later one and cannot trace it directly back to the New Testament era, but it may

nevertheless have led an unliterary existence in certain Jewish circles even before that; and, moreover, the name of Jesus' father is of later date and does not yet appear in the Gospel of Mark. The Messiah, son of Joseph, was the Messiah of the Samaritans; the Messiah, son of David, was the Messiah of the Jews. The evangelist has therefore conflated both views when he allows Jesus to be descended from David, but gives him Joseph as his father. Like a Joseph at the birth of Jesus is said to have been present and to have given him the first handshakes, a Joseph (of Arimathea) is also said to have paid his last respects to the deceased Jesus. As far as the name Mary is concerned, however, it is that of the sister of Moses (Mariam-Miriam), the founder of the old covenant, who is said to have raised him as a baby and stood in for him as his mother. The name echoes that of the mothers of numerous ancient savior deities, such as Maya (Buddha), Mariamma, Maritala (Krishna), Mandane (Cyrus, cf. Is. 45, 1), Semiramis (Ninus-Marduk), Myrrha (Adonis), Maia (Hermes, AUGUSTUS)[1].

The simplest thing would have been to leave the virgin mother of Jesus unmarried. However, not only the example of so many other virgin mothers of outstanding personalities of antiquity spoke against this, but also the fact that the Messiah had to be a descendant of David and, according to Jewish conception, this could only be through the mediation of his father. The fact that Jesus' Davidic descent was thwarted by the intervention of the Holy Spirit, who was to be his actual father, did not worry the naive narrator. It was

[1] Cf. the illustrations in NIEMOJEWSKI: Gott Jesus (1910), 296ff.; JEREMIAS: Handbuch 113; in my work "Das Markusevangelium als Zeugnis gegen die Geschichtlichkeit Jesu".

only later that people seem to have taken offense at this questionable circumstance and now spoke of a Davidic descent of Mary[2]. When Joseph, her betrothed, according to Matthew, found that she was pregnant by the Holy Spirit, he nevertheless took her as his wife so as not to put her in the pillory, but intended to give her up quietly. However, he was prevented from doing so by an angel who told him in a dream that his wife Mary had a son by the Holy Spirit and that her child was to be called Jesus, as he was destined to redeem his people from their sins. The proclamation is based on Genesis 17:9, where God prophesies to Abraham: "Sarah thy wife shall bear thee a son, and thou shalt call his name Isaac"; also on Judges 13:3 ff. where the angel of Yahweh announces to Manoah's wife the birth of a son who will deliver Israel from the power of the Philistines, and finally on Psalm 130:8, where it says of Yahweh: "He will deliver Israel from all their iniquities." The evangelist himself refers to Isaiah 7:14: "A young woman (Hebrew almah) will conceive and bear a son and name him Immanuel."

The author adapts the saying according to the wording of the Septuagint, where the Hebrew almah is rendered by parthenos = virgin, and changes the "she will call him" to "they will call him", so that Immanuel would not appear to be the actual name of the Messiah, since Isaiah 62:2 says: "And you will be called by a new name, which the mouth of Yahweh will appoint." We can clearly see that Matthew has

[1] HORACE and an inscription from Lyon refer to ATIA, as the mother of the "world savior" AUGUSTUS is usually called, as Maia, referring to her son as "Maia's winged child". For the Romans, Maia was just another name for Bona Dea, the general goddess of spring and mother goddess. The month of May was dedicated to her, just like

only spun the whole story of the angel's announcement to Mary's betrothed out of Isaiah 7:15. However, in order not to allow the virgin birth to be impaired by the marriage, as the Davidic descent of the Messiah demanded, he not only has Joseph act according to the angel's instructions, but also expressly adds: "And he did not recognize her until she bore a son."

The birth of the Savior takes place in Bethlehem in Judah "in the days of King Herod". That this is not historical information needs no further explanation [1]. Now the magi from the East appear in Jerusalem and ask: "Where is the newborn King of the Jews? For we have seen his star in the east and have come to pay him homage." Here we have the much-vaunted "star of the wise men", which has made fools of more wise men than any other object. After all, this star has all too often been used to determine the year of Jesus' birth through astronomical research; from KEPLER to VOIGT[2], it has led scholars by the nose and brought folly upon folly to light[3]. Only "unteachable insipidity", HOLTZMANN rightly says, "can make the story of the magicians the basis of astronomical calculations", and what theology has brought to light in this respect so far cannot serve to enhance its scientific reputation. "What use is all historical scholarship to modern theology," asks ALBERT SCHWEITZER in his Geschichte der Leben-Jesu-Forschung, 2nd edition, p. 612, "if reverence for reason falters and zeal for it grows cold?" And to VOIGT's

the Christian Mary. Her husband Volcanus was a skilled blacksmith and master of all trades, a tekton (craftsman), like Joseph, the husband of the Protestant Mary. Cf. ROBERTSON: Evangelienmythen (1910), 33ff.

[2] VÖLTER: Die evangelischen Erzählungen von der Geburt und Kindheit Jesu. 47t

statement in his aforementioned writing, that God had condescended to the point of view of the ancient astrologers and "through a miraculous coincidence of extraordinary star constellations with the natural stages of Jesus' life designated him as the coming world savior in an alarming way according to the doctrines of astrological science," SCHWEITZER remarks in righteous indignation: "A German university professor (at the University of Halle!) should not write something like that in the twentieth century." The idea that the birth and death of outstanding people was announced by a conspicuous star apparition was widespread throughout antiquity. It is not worth saying any more about the "star of the wise".

In reality, as no one with insight doubts, this star comes from Num. 24:17, where Balaam prophesies: "A star rises from Jacob, and a sceptre rises from Israel, which shatters the temples of Moab and the crowns of the heads of all the sons of Seth." The confirmation of this lies in Num. 23, 7, for here Balak sends for Balaam, as it says, *"anb äraToicor",* from the rising; *"änb ävaTolöw",* from the land of the rising of the sun, but the evangelist also sends for the magicians. So it is the Gentiles who first see the star in the east and

[1] Cf. my book "Das Markusevangelium", Ö3ff.

[2] See his work: Die Geschichte Jesu u. die Astrologie. 1911.

[3] One of the silliest things that has been printed on the subject is the work of the astronomer ARTHUR STENTZEL on "Jesus Christ and His Star" (1913). The author relies uncritically on all possible and impossible apocryphal gospels and writings and, to justify his allegedly exact calculations, even draws on such obvious literary forgeries as the novelistic so-called "Essaean Epistle" and "Benan Epistle", the latter of which has recently been proven by experts

recognize it as the star of the newborn King of the Jews; as Isaiah prophesied: "The people who walk in darkness will see a great light; a light will shine on those who dwell in the land of darkness. For a child shall be born to us, a son shall be given to us, and the government shall be upon his shoulder" (Isaiah 9:1, 5).

Nevertheless, the star of the Magi is also based on a real star phenomenon, which led the evangelist to that prophetic passage and in any case helped to strengthen his belief in the revelatory character of his story and the accuracy of the events he had in mind. This, however, is, as already mentioned, the constellation of Virgo, which was visible in the eastern sky around midnight of the winter solstice, when Christ is said to have been born, and which was depicted with a child in its arms, with an ear of corn in its hand or as a cluster of ears (star *Spica*)[1]. When the *sun* was in the "house" of *Virgo*, in the months of August and September, it was harvest time. The constellation could therefore also be described as the "house of harvest" or "house of bread", Hebrew Beth Lehern. Thus it could indeed be said that the young god of light, Christ, whose birth was to take place in the lower meridian, while *Virgo* or Beth Lehern was at the eastern meridian.

to be a spurious work of art, writings that have probably not yet been taken seriously by any real researcher. Nonetheless, the writing has attracted much attention in lay circles as counter-evidence against the Christ myth, and even scholars have fallen for the nonsense. See the magazine "Der Türmer", Easter 1916.

[1] It is well known that Mary is still referred to as "sheaf of wheat*' or "ear of wheat" by the minnesingers of the Ma, as well as in the vernacular today.

It was said that the son of a virgin was born in "Bethlehem" and that the rising of that constellation in the east indicated to the magicians or astrologers that this event had occurred.

The sign of the *virgin* was preceded by that of the *lion*. It is given to Judah in the blessing of Jacob (Gen 49:9): "Judah is a lion's whelp. He has lain down like a lion and like a lioness; who may provoke him?" Thus Bethlehem, in which the birth of the Savior was to take place, was at the same time identified as belonging to Judah in contrast to another Bethlehem, which lay in the territory of the tribe of Zebulun, and the OT and the starry sky also supported each other here, so to speak. The evangelist explicitly emphasizes this connection in the way he adapts the Old Testament prophecy, according to which the Messiah was to be born in Bethlehem, for his own purposes. "But you, Bethlehem Ephrath," says Micah 5:1, "though you are but small among the cities of Judah, you shall be the home of him who is to be ruler over Israel, and whose origin belongs to the past, to the days of old. Therefore he will give them up until the time that one who is to give birth has given birth, and the rest of his people will return with the Israelites." Instead, Matthew writes at the same time under the influence of the Septuagint: "And you, Bethlehem, land of Judah, are by no means too small for the princes of Judah: for out of you will come forth a ruler who will feed my people Israel", whereby the relative clause at the end is determined, apart from the Septuagint, by 2 Sam. 5:2 (1 Chron. 11:2): "You shall feed my people Israel, and you shall be prince over Israel".

Below the feet of *Virgo* is the mighty constellation of the *Autumn Serpent*, which seems to be rising towards it, while at the same time the *Polar Dragon* has reached its lowest point at the position of Virgo on the eastern horizon and is now rising again. Both constellations were considered ominous

and dangerous because their rising above the horizon signaled the beginning of the dark (winter) season. Hence the recurring trait in so many myths about the birth of the god of light that the child is threatened by treacherous enemies and the mother is forced to flee from them. Thus Leto is pursued by the earth dragon Python (the *polar serpent*) at the birth of Apollo, the god of light. Thus the Egyptian Hathor and her young son Horus are exposed to the persecution of his uncle Seth or Typhon, Zeus must be kept hidden from the pursuits of his father Kronos, Dionysus from those of Hera, Krishna from his uncle Kansa. And Sargon, Moses, Perseus and others are also hidden from the moment they are born surrounded by enemies who seek their lives[1]. The Revelation of John describes the birth of a divine child (Christ) who, barely brought into the light of day, is pursued by the dragon of darkness, but is caught up to heaven before his persecutor with divine help. This will be the original idea of the birth of the Savior, which is only rethought into the historical in Matthew. And in any case, the author of Revelation had in mind the image of the starry sky with the *Virgin* and the *serpent* in September or, what amounts to the same thing, at midnight on the winter solstice[2].

This image gives Matthew the idea that HEROD, worried about his own rule because of the birth of the promised king of the Jews, decides to kill the baby and instructs the magi to make more detailed inquiries about the child. However, as VÖLTER points out, Micah 4:9 and 10 also played a part in this: "Why are you crying out so loudly? Is there no king in you, or has your counselor perished, so that labor pains seize you like a woman in childbirth? Cry out, Zion, like a woman in childbirth. For now you will have to go out to the city and camp in the open field and reach Babylon. There you will be delivered; there Yahweh will deliver you from the hand of

your enemies." "Just as there is no longer a king in the city, and the woman who was thought to be the mother of the Messiah, oppressed by the enemy, must go out of the city into the field and come to Babylon and stay there until she is delivered from her enemies, so in Matthew Mary and the child must flee from her enemy HEROD out of Bethlehem into Egypt and stay there until HEROD dies[3]."

But before that, the magi, under the guidance of the miraculous star that remains over the child's house, go to Bethlehem, fall down before the child and his mother, pay homage to him and bring him gold, frankincense and myrrh as gifts. But all this only happens because Isaiah 60:1-3, 5f. says: "Arise, be bright, for your light has appeared, and the glory of Yahweh has shone upon you! For it is true that darkness covers the earth and deep darkness the nations, but over you Yahweh will shine forth, and his glory will be seen. And the nations (Gentiles) will flock to your light and kings to the splendor that shines above you. Then you will see it and be radiant with joy, and your heart will tremble and expand. For the riches of the sea will turn to you, the wealth of the nations will come to you. The flocks of camels will overflow you, the young camels of Midian and Ephah; they will all come from Sheba. They will bring gold and frankincense and proclaim the glories of Yahweh as good news." And in Ps

[1] For further examples see USENER: op. cit.

[2] Cf. MOROSOW: Die Offenbarung Johannis, eine astronomische Untersuchung 1912, 54ff.; also BOLL: AUS der Offenbarung Johannis, 98 ff. I cannot consider BOLL's view, which explains the dragon of the Apocalypse as the Hydra, to be correct. The Hydra is below the Virgin, but it does not "stand" in front of the woman, it does not rise long before her, so it does not "pursue" her, nor does it have the

72:10 and 11 we read: "The kings of Tarshish and the isles will bring gifts, the kings of Sheba and Zeba will bring tribute. And all kings will prostrate themselves before him, all nations will serve him." The fact that the reference here is to kings will have led early on to the fact that instead of the "magi" of Matthew, people also spoke of "kings." who had come to pay homage to the Messiah's child. However, the fact that it was magi who were supposed to pay homage to the Child Jesus is directly due to the fact that the new birth of the sun, i.e. its passage through the lower meridian at midnight on the winter solstice, was closely observed and proclaimed by astrologers, who were called magi by the Persians. Perhaps Mithraic ideas also play a role in the thought world of the Gospels[1]. Indeed, the fact that the constellation of Cepheus sets at the rising of the Virgin and Child may also have played a part in this; Cepheus, however, was sometimes depicted as a king, sometimes, as the Atlas Farnese shows, in the costume of a Persian magician in a long sleeved robe, girded, the tiara on his head, stretching out his arms as if in homage and prayer (Pl. IX and X). Matthew has the magi who came from the east "return to their country by another way", in accordance with 1 Kgs. 13:10, where it says of the man of God, after he had reproached Jeroboam the king for his idolatry and had been summoned by him: "Then he departed by another way and did not return by the same way that he had come to Bethel".

In the cited passage in Micah, he has the woman giving birth, the mother of the Messiah, flee to Babylon. Matthew

ominous significance that was attributed to the autumn serpent and the polar dragon in the astronomical view because of their relationship to winter.

[3] VÖLTER: op. cit. 94.

has replaced this with Egypt, apparently not only under the influence of Hosea 11:1 (cf. also Ps. 80:9), namely the Hebrew text of this passage, which speaks of a "son" and not, as in the Septuagint, of "children": "Out of Egypt I have called my son", but also because the starry sky offered him the desired astral confirmation. As we have already seen, that the idea of the Messiah was linked with that of the ram or lamb among the Jews, partly in reference to Isaiah 53:7, partly because the sun in the Age of Aries was represented by the spring sign of the ram, which was a lamb among the Persians. Now the heavenly lamb is setting at the midnight of the winter solstice and has sunk completely below the horizon when the autumn serpent and the polar dragon come up over the eastern horizon. He therefore appears to be fleeing from "HEROD", namely to Egypt, because in astral mythology this represents the "lower land" or "south land", the southern, lowest, dark or wintry region of the zodiac, where the Israelites experienced the great darkness and at the end of which the ram stood on the spring point, the boundary between winter and summer[1]. Incidentally, according to 1 Kgs. 2, I4ff. from the bloodbath that Joab, David's captain, caused in Edom, fled to Egypt, only to return to his homeland after David's death. Hadad, however, is a name of the Syrian Adonis and thus a relative of the messianic sun hero. In a dream, an angel told Joseph of the danger threatening his family and urged him to flee to Egypt. Joseph then gets up, takes the child and his mother by night and does with them as the angel instructed him. The starry sky also provided the model for this. Above the *Virgin,* directly at her side, is the constellation *of the boat,* the ox-driver. It has risen when *the Virgin's* feet touch the horizon and accompanies her

[1] p. 178L

throughout her journey across the sky. However, it does not set at the same time as her, but remains visible in the sky for a long time after the Virgin has long since dipped below the horizon due to its more northerly position (Plates III, IV and V). He stays away from her during the night, so he is only the traveling companion, the so-called nurturing father, but not the real father of the infant Jesus, i.e. the new year's sun.

Meanwhile HEROD, angry that the magi have abandoned him, has all the children in Bethlehem and its entire area of two years and under killed. It is possible, but not proven, that the example of the Indian Kansa, the uncle of Krishna, who had all the boys of the same age in his country killed in order to get rid of Krishna, was involved in this. The evangelist himself refers to the lamentation of Rachel (Jerem. 31, 15), who had risen from her grave near Bethlehem (Gen. 35, 19): "Hark! in Ramah there is lamentation, bitter weeping! Rachel weeps for her children and wants to not be comforted for the sake of their children, because they are no more." Instead of this rather artificial connection, however, the usual relationship between Jesus and Moses, the founders of the new and the old covenant, Ex. i, 15 ff. the real reason for the story of the Bethlehemite infanticide was Pharaoh's order to kill the newborn Israelite children, especially since JOSEPHUS[1] tells us that Pharaoh gave this order because a scribe had prophesied the birth of a boy (Moses) who would endanger his rule. In Matthew, the angel who calls Joseph to return from Egypt in a dream uses the exact words with which Yahweh causes Moses to return from Midian to Egypt: "Go to the land of Israel, for they have

[1] JEREMIAH: Babylonian in the NT. 190 5, 40, 5 6, 12 0.

died who sought the child's life" = "Go! return to Egypt, for all who sought your life have died." At this request, Joseph and his family return to Israel. "But when he heard that ARCHELAUS was king in Judea in place of his father HEROD, he was afraid to go there. But following a divine instruction in a dream, he withdrew to the region of Galilee and settled there in a town called Nazareth, so that what was prophesied by the prophets might be fulfilled: he would be called a Nazarene. The evangelist alludes here to Isa. n, 1, a passage according to which the Messiah is to sprout as a branch (nazar) from the root of Jesse, and has Jesus grow up in Nazareth. The context gives all the less reason to think of this as a historical fact, since all the other details in the relevant chapter of Matthew are spun out of astral relationships and Old Testament allusions. We have no reason to assume that things would be any different with Nazareth[2].

The question has been raised as to whether, in addition to the relationships mentioned, especially the Old Testament prophecies, there are not other, perhaps contemporary historical aspects that could have determined Matthew's account, and it is probably not without reason that reference has been made to JOSEPHUS, who in his "Antiquities" XVI, 73-75 in the 16th book tells of the fear that HEROD was put in by the slander OF SALOME and

[1] Antiquities II 9, 2.

[2] All discussions about the racial ancestry of Jesus, such as those raised by HOUSTON ST. CHAMBERLAIN, the American Assyriologist HAUPT and DELITZSCH, which enjoy great popularity in certain ethnical circles, also fall into this category. They are foolish, irrelevant gossip. According to Luke, Jesus' parents are said to have come from Galilee to Bethlehem, where his birth took place; Jesus is also often called "the Galilean", but this originally refers

PHERORAS, that his two sons ALEXANDER and ARISTOBULUS sought his life. As a result, he had them executed in 7 BCE. Since JOSEPHUS only completed his work in 93 or 94 BCE and Matthew seems to have had his account in mind, it is clear from this that our Gospel cannot have been written before this time.

However, it is probably closer to think of the description of AUGUSTUS' life in SUETONIUS. It does indeed contain a number of striking similarities with Matthew's account. It is striking that both begin their account with a family tree of their hero, which in Matthew leads from Abraham via David and Solomon to Jesus, while SUETONIUS derives the genealogy of the Octavians from the times of Tarquinius Priscus and Servius Tullius. And just as Jesus is said to have been created supernaturally from the Virgin Mary, SUETONIUS has the mother of AUGUSTUS, ATIA (Maia), impregnated by a serpent at midnight in the temple of Apollo. According to Matthew, Joseph is informed in a dream about Mary's condition and the significance of her son. According to SUETONIUS, the father of AUGUSTUS, OCTAVIUS, dreams that the radiance of the rising sun emerges from the womb of ATIA. Just as, according to Jewish belief, little Bethlehem was predestined from time immemorial by prophecy to be the birthplace of the Messiah, so, according to

simply to Isaiah 8:23, according to which Yahweh will bring the*galil (circle) of the Gentiles to honor through the birth of the Savior, as well as to the zodiac, namely to its winter, dark part, in which the sun is born in the sign of Capricorn. Dogmatic and astral reasons have thus made Galilee the birthplace of the Savior; and whether this was essentially inhabited by Semites or by Aryans (Medes?) at the beginning of our era is completely irrelevant for Jesus.

SUETONIUS, little Velitrae was the birthplace of the "world savior" AUGUSTUS. Miracles in Rome herald the birth of AUGUSTUS and cause the terrified Senate to decide that no child born in that year should be brought up, just as in the Gospel a star indicates the birth of the Messiah and causes HEROD to kill all the boys in Bethlehem and the surrounding area aged two and under.

These similarities are in fact so great that they can only be explained by Matthew's dependence on SUETONIUS, since the reverse seems impossible. Thus, as VÖLTER also assumes, Matthew *deliberately based* his birth story of Jesus *on* SUETONIUS' *birth story of Augustus*. However, he would have considered himself all the more entitled to do so, as it was important to the authors of the story of Jesus to portray the Roman world ruler, whom the true Savior of the world in the person of their Jesus Christ.

It was a favorable chain of circumstances that the birth of AUGUSTUS was also linked to the constellation of *Capricorn*. "During his stay in Apollonia," SUETONIUS reports, "he once visited the observatory of THE astrologer THEO-GENES in the company of AGRIPPA. When the latter prophesied great and scarcely believable things to AGRIPPA, who questioned him first, AUGUSTUS stubbornly concealed the hour of his birth for fear, and even more for shame, of being taken for a lesser man. But no sooner had he, after much persuasion, announced it with difficulty and hesitation than THEO GENES jumped up and fell at his feet in homage. Since then, AUGUSTUS had such great confidence in his star that he publicly announced the sign under which he had been born and had a silver coin struck with the image of the *ibex* under which he had been born." AUGUSTUS was born on September 22, shortly before dawn, when the *sun* was in the sign of *Libra*. Two hours before it appeared above the horizon, *Capricorn*

passed through the lower meridian. AUGUSTUS was born under this sign, which is why he placed Capricorn on the field signs of the newly founded legions.

Now, as we know from JOHANNES LYDUS[1], SUETONIUS dedicated his biography of the emperor to the praefectus praetorii SEPTITIUS CLARUS in 119 CE. His work was the great literary novelty in Rome at the time, arousing the most general interest. And VÖLTER, on the basis of an old Syriac text, was able to make it highly probable that the story of the birth of Jesus was established at that time by a Christian synod in Rome under the presidency of Bishop XYSTUS, whereby the magi in particular were given such an important place in the narrative because in the same year 119 HADRIAN had abandoned the conquests of TRAJAN by making peace with the Parthians and had thus dealt a serious blow to Rome's reputation. In order to contrast the present Emperor HADRIAN, who had bowed weakly before the Parthians, with the Messiah King Jesus, the authors of Matthew 1 and 2 relate how at his birth, in response to a divine sign, the representatives of the Parthians, the magi, came to prostrate themselves before him in adoration and to pay him homage with gifts; and perhaps they had in mind what ALBRECHT DIETERICH first drew attention to in the Zeitschrift für neutestamentl. Wissenschaft III1[2],

A memorable event from the year 66, when TIRIDATES came to Italy from Armenia with the sons of the kings VOLOGÄSES, PAKOROS and MONOBAZOS and a large retinue in a kind of triumphal procession to pay homage TO NERO. PLINY calls TIRIDATES and his companions 'magi', and Dio CASSIUS has

[1] VÖLTER: op. cit. 990.

TIRIDATES say TO NERO, who was sitting on his throne, that he had come to worship him like his god Mithra. And just as Matthew has the magi return to their country "by another way", Dio CASSIUS also says of TIRIDATES: "But he did not return by the same way[2]." Incidentally, the Persian magicians really seem to have waited for the appearance of a star which, according to an old prophecy, was to announce the coming of the "savior" Saoshyant; and they also had the Saoshyant, i.e. They also had the Saoshyant, i.e. the Saviour, born through a virgin Eredhatfedhri, who was supposed to have been impregnated by the seed of ZARATHUSTRA during a bath, whereby the figure of the Saoshyant merged with that of ZARATHUSTRA himself and thus, like the Christians, they conceived the alleged founder of their religion as a son of a virgin conceived by the divine spirit[3].

[1] De magistrat. II, 6.

[2] Reprinted in A. DIETERICH'S "Kleine Schriften" 1911, 272-286.

THE BIRTH STORY OF JESUS ACCORDING TO LUKE

(Luke 2, 1-20)

Luke's birth story differs considerably from Matthew's birth story. Luke bases his narrative on the estimate that is said to have taken place throughout the Roman Empire under AUGUSTUS at the time when QUIRINIUS (CYRENIUS) was governor of Syria. All scholars agree that this information is devoid of any historical value. Even if, as it is believed to be possible to prove, an estimate took place in Palestine in 4 BCE, it was certainly not one made by QUIRINIUS, who was not governor of Syria until seven years later, in the years Y-11 CE. It was also not a general valuation of the empire, and least of all was it connected with a general migration of peoples in Palestine, as would have been the case according to Luke, when "all went out to be received, each to his native place", i.e. where his family came from, which would have been roughly the same as if the German government wanted to order everyone to go on a certain day to where his ancestors had lived at the time of CHARLEMAGNE.

In truth, "Christ had to be born" on the occasion of a census, because it says in Ps. 87:6: "Yahweh will count when he counts the nations: this one was born there." Luke merely adhered to the Palestinian census of the year 4 BCE in order to give the prophecy a historical basis at the same time. At the same time, he used this estimate to have the parents of

[1] Nat. Hist. XXX, 16.

[2] Dio CASSIUS: 43, 1-7.

[3] VÖLTER: op. cit. 103-130.

Jesus move from Nazareth, where they were to reside, to Bethlehem, where the Messiah was to be born according to Scripture, by having Joseph and his pregnant wife (!) or his "betrothed" Mary (!) move here "because he was of the house and lineage of David",

"And it came to pass, while they were there, that the days were full for her to bring forth, and she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger, because there was no room for them in the inn." The fact that the newborn child is wrapped in swaddling clothes seems to go without saying. However, Luke expressly emphasizes this with regard to Wisdom 7:4: "I was brought up in swaddling clothes and in sorrows, for no king has had a different beginning to his birth." But the infant Jesus is laid in a manger, because Isaiah 1:3 prophesies: "An ox knows its master, and a donkey its master's manger. But Israel has no knowledge, my people do not understand." However, what led Luke to the use of this scripture passage is again nothing other than the starry sky, because the sign of Cancer culminates here when Capricorn is in the lower meridian and Virgo is on the eastern horizon; the constellation of Cancer, however, consists of the two so-called "asses", between which the "manger" is located. And since the heavenly "oxen" could be seen to the south of Cancer, which are grouped together on our globes to form the so-called "unicorn", it could also be said for this reason that the Christ lay between the ox and the donkey in a manger and was therefore born in a stable. Incidentally, Luke himself leaves open the question of whether the birth did not take place in the open field and, as VÖLTER points out, he seems to have had Micah 4:10 in mind here: "Blow, cry, Zion, like a woman in childbirth! For now you will have to go out of the city and camp in the open field." Later, the birth of Christ

was also thought to have taken place in a cave or grotto[1]. VÖLTER again suspects the influence of Micah 4:8, where it says: "But as for you, tower of the flock, hill of the inhabitants of Zion, the former dominion, the kingdom of the inhabitants of Jerusalem, will come to you." However, it is probably closer to think of an alignment of the Christ legend with the Mithra legend, since the Persian Mithra is also said to have been born in a cave or grotto. This refers to the Milky Way, which reached its highest point at the setting of Capricorn level and arches over the sky like a cave or grotto (Fig. 2).

Incidentally, there really was a grotto of Tammuz or Mithra in Bethlehem, as JEROME regrets in the fourth century that in his time the pagans in Bethlehem worshipped the foreign god in the grotto in which Christ was born. Indeed, it is reasonable to assume that little Bethlehem was only regarded as the birthplace of David and the Messiah who was modeled on him because Tammuz also went by the names Daud, Dodo or David (darling).

The image of the starry sky at the birth of the new year's sun is also consistent with the fact that shepherds now appear in the story who were "in the same place in the field, keeping watch over their flock". Immediately next to the manger and the donkeys shines the constellation of the *twins,* which set together with *Prokyon* and *Sirius* and could therefore be regarded as shepherds with their dogs. The Babylonians already knew of a constellation of the *shepherds*, and it is assumed that this meant star *y* in Gemini[1]. At the same time, however, the image of *Cepheus* sets with the rising of the

[1] See JUSTIN: Dial. c. Thryph. c. 78.

Virgin, and he was also regarded as a shepherd with his sheep. "And an angel of the Lord came to them, and the glory of the Lord shone around them, and they were greatly afraid. And the angel said to them, "Do not be afraid! Behold, I proclaim to you great joy, which will come to all the people. For unto you is born this day a Savior, who is the Christ, the Lord, in the city of David. And this is the sign for you: you will find a child wrapped in swaddling clothes and lying in a manger. And suddenly there was a heavenly host with the angel, praising God and saying: 'Glory to God in the highest, and on earth peace, and good will toward men![4]'" "Indeed," it says in Isaiah 60:2, "darkness covers the earth and deep darkness the nations. But Yahweh will shine upon you, and his glory will appear above you. And Isaiah 9: iff. reads: "The people who walk in darkness will see a great light; a light will shine on those who dwell in the land of darkness. You will give abundant rejoicing, you will bestow great joy. They will rejoice before you as one rejoices in the harvest, as one rejoices when sharing spoil. For you will break the yoke that oppresses them and the staff on their neck, the stick of their driver, as on the day of the battle of Midian. For a child is born to us, a son is given to us. And dominion shall be upon his shoulder, and his name shall be Wonderful, Mighty, Eternal, Prince of Peace. Great is his dominion and peace without end on the throne of David and over his kingdom" (cf. also Micah 5:1, where Christ is described as "Lord over Israel[6*]). The angel's announcement that the child who has just been born will be a Savior, the Christ and Lord in the city of David, is clearly echoed in these words of the prophet. But the peace that the heavenly host will bring to mankind is

[1] Cf. BOLL: Sphaera 254L

also contained in the designation of the Prince of Peace, under whom there will be peace without end. "And he will be peace", says Micah 5:4 of the Messiah who is to be born in Bethlehem, and in the Jewish Kaddish it is prayed: "Let great peace and life be given to us and to all the house of Israel from heaven. He who makes peace in his high places, let him also make peace for us and for all Israel." The fact that God gives peace to people because he is well pleased with them is based on Proverbs 8:31, where Wisdom says that she is well pleased with people, and Psalm 149:4, where Israel is called upon to rejoice because Yahweh is well pleased with his people.

THE BAPTIST AND THE BAPTISM OF JESUS

(Matthew 3)

It must be admitted that the connection of *Capricorn* with the story of Jesus' birth, as in Matthew and Luke, is incomparably more skillful and appealing than that with the voice of the "caller in the desert", as we found it in Mark. It can, however, only be a later addition and a mere extension of the original beginning of the Gospel, since Matthew also has the wilderness cry immediately afterwards and only differs from Mark in that he precedes it with the mention of the Baptist and his call to repentance in the context of what has been said. John's appearance and the baptism of Jesus also take place in *Aquarius* (Plate II). Matthew only differs from Mark in the greater detail of the Baptist's speech. "When he saw many of the Pharisees and Sadducees coming to be baptized, he said to them: 'You brood of vipers, who told you to avoid the coming judgment of wrath? Now then, bring forth the true fruit of repentance and do not delude yourselves by saying, 'We have Abraham as our father, for I tell you that God is able to raise up children to Abraham from these stones. The axe has already been laid to the root of the trees, so every tree that does not bear good fruit will be cut down and thrown into the fire. I baptize you with water unto repentance: but he that cometh after me is mightier than I; for him I am not good enough to bear his shoes: he shall baptize you with the Holy Ghost and with fire. He has his shovel in his hand, and he will cleanse his threshing floor and bring his wheat into the barn, but he will burn up the chaff with unquenchable fire." (Matthew 3:7-12; Luke 3:7-10, 16:17).

In his essay on "The Baptism of John"[1], ROBERT EISLER

drew attention to Micah 7:14 ff., a passage that the evangelists had in mind when they heard the Baptist's words: "Feed your people with your rod as the sheep that are your own, that dwell alone in the wilderness in the midst of the fruit field. As when you came out of Egypt, give them wonders to behold. Let the nations see it and be put to shame. Let their ears be deaf. Let them lick dust like snakes, like those that crawl on the ground. They will come out of their hiding places trembling, looking fearfully at Yahweh our God and fearing you. Who is a God like you, who forgives the remnant of his inheritance their sin? He will strike down our iniquities. Yes, you will cast all sins into the depths of the sea; you will show faithfulness to Jacob, to Abraham the mercy you swore to our fathers from days gone by." Indeed, in the midst of the Palestinian fruit fields in the lonely wilderness, Yahweh feeding his people like a shepherd is reminiscent of the Baptist, who was depicted in early Christian art with the shepherd's crook – apparently in reference to the aforementioned Micah passage. The prophet takes comfort in his God: he will forgive the sins of his own, strike down their debts and cast them into the depths of the sea, just as John conveys the forgiveness of sins and, following the example of the Babylonian Ea, washes away the transgressions into the (dead) sea with the atoning waters of the Jordan. But only on the repentant, the true children of Abraham, should God exercise his grace and allow them to see the miracles that took place when they came out of Egypt, namely baptism; for the passage of the Israelites through the Red Sea was regarded as such and an atoning meaning was attributed to it, as Paul says in 1 Cor. 19, if: "Our brothers all passed through the sea and were all baptized under Moses with the cloud and the sea." But the rest, whose ears are deaf, correspond to the Gentiles, of whom Micah says that their power will be put to shame, that

they will lick dust like serpents crawling on the ground. "You brood of vipers", John therefore reproaches these hardened "Gentiles" and threatens them that they will not escape the coming judgment of wrath. They should only not insist on their descent from Abraham, since they do not carry out his deeds, a word that recalls Micah 3:11, where the p rophets are mentioned who refer to Yahweh in their evil deeds, thinking: "We have Yahweh in our midst, no misfortune can befall us. But Romans 2:3 also says of those who judge and do the very things they accuse others of, that they will not escape God's judgment, and Romans 9:6 says that not all of Abraham's seed are therefore already children of God. The mention of Abraham makes the evangelist think of Hagar, the "rock" or "stone" (Gal. 4:25), with whom the "high" heavenly Father mates, and creates the image of the stones from which God raises children to Abraham, just as the Jews themselves were familiar with the idea of the rock-birth of their own people (Isa. 51:1; Jer. 2:27; Deut. 32:18).

But John's exhortation to bring forth the timely fruits of repentance, so as not to be cut down like an unfruitful tree and thrown into the fire and burned like empty chaff at the imminent final judgment, also has its model in the Old Testament, as when the righteous, who delights in the law of Yahweh, is compared in Ps. 1:2 ff. is compared to the tree planted by the rivers of water, "which yields its fruit in its season", but it is said of the wicked that they are like the "chaff" which "the wind blows away". Or when Isaiah promises that a day of Yahweh of hosts will come upon all that is proud and lofty, upon all the high and lofty cedars of Lebanon and all the Basan oaks (Isa. 2, I2f.), and Ezekiel 31,

[1]Süddeutsche Monatshefte 1909, Heft 12.

12 causes the lofty cedar of Lebanon to be dashed to the ground at Yahweh's command. Mal. 3, 5 Yahweh announces that he will approach the Israelites to execute judgment: "I, Yahweh, have not changed, and yet you have remained the same sons of Jacob. Since the days of your fathers you have continually departed from my statutes and have not observed them. Turn to me, and I will turn to you." And of those who fear him, the prophet lets him say that they will be his own on the Day of Judgment and that he will have mercy on them. "Then you will see the difference between the pious and the godless, between the one who serves God and the one who does not. For indeed, the day is coming, burning hot, like the fire in a furnace. All the arrogant and all who commit iniquity will then be stubble, and the day that comes, says Yahweh of hosts, will scorch them so that neither root nor branch will be left of them" (Mal. 3:i8f., cf. Jos. 3:11). As the prophet puts it, Yahweh is like "the fire of a furnace[6c] and the lye of a washerman, purifying people (Mal. 3:2): two thirds of them will be taken away and only one third will be saved.

But he will also bring this last third into the fire, melting it as silver is melted, refining it as gold is refined, to make it truly worthy of him (Zech. 13:8f.). After an angel or messenger has paved the way for him, he will suddenly arrive as a mighty one before whom no one can stand, before whom no one can stand when he comes (Mal. 3:1-3). Thus Isaiah also proclaims in the same context in which he lets the desert cry resound in order to pave the way for the Lord that Yahweh will come as a mighty one, and the prophet indulges in describing the power and greatness of Yahweh, to whom nothing can be compared, before whom men are like trees: "No sooner are they planted, no sooner does their trunk take root in the earth, than he blows on them so that they wither, and the storm wind drives them away like stubble" (Isa. 40:10,

24, cf. Ps. 83:I4ff.). But the prophet Jeremiah also proclaims, in the spirit of John: "Circumcise yourselves for Yahweh and remove the foreskin of your heart, you men of Judah and you inhabitants of Jerusalem, lest my wrath break out like fire and burn unquenchably because of the wickedness of your deeds!" "I baptize you with water for repentance, but he who comes after me will baptize you with the Holy Spirit and with fire," the evangelists have John say. This is just another reminder of the Babylonian Oannes and Syrian Jannes cult. For water and fire are the means by which the penitent was cleansed[1]. At the same time, the fire in John's mouth is intended to remind us of the fire of judgment that the Messiah will hold back, while the wind or the "breath of judgment" (Isaiah 4:4), which separates the grain of fruit from the chaff, represents the Holy Spirit, since the word ruach in Hebrew means both breath and spirit (cf. *ave pog* and anima = wind and soul or spirit).

EISLER has already drawn attention to the way in which John's pictorial discourses receive their closer explanation through the starry sky. John chides the crowd "brood of vipers", and the *autumn serpent* culminates, the *polar dragon* approaches its highest point, and the *Hydra* is half visible in the west when *Aquarius* rises on the eastern horizon. John speaks of the axe already laid at the root of the trees; and the constellation of the *double axe, Orion* (p. 113), is in the lower meridian, directly at the lowest point, the "root" of the Milky Way tree, when the constellation of *Aquarius* rises. John sees the throwing shovel in the hand of the Messiah, with which he will clean his threshing floor and

[1] JEREMIAS in ROSCHER'S Lexikon a. a. O. der Mythologie III, 585.

gather the wheat into the chaff, but will burn the chaff with unspent extinguishing fire; and indeed the Hebrews, as SCHIAPARELLI showed in his book on "Astronomy in the OT." (1904) on the basis of Job 37:9, the Hebrews actually knew a constellation of the *throwing vane* (mizre). SCHIAPARELLI wants to see it in the *Great Bear*, which occupies its westernmost position at the rising of *Aquarius*[1]. However, it is probably to be equated with that of the altar. For this is located at the culmination of the rise of *Aquarius* and, just as it was regarded as a coal shovel (batillum), it could also be seen as a throwing shovel, whereby the Milky Way rising in front of it was interpreted as the chaff being thrown upwards. But the altar could also be regarded as a stone, and the fact that the *twins,* the heavenly "children", perish when it rises will have evoked the image of the stone from which God can raise children for Abraham. Finally, the altar also played the role of a furnace or fire in the imagination of the ancients, from which the Milky Way rises like smoke. And so the images of the fire in which the cut tree and the chaff are burnt will also be determined by the sight of the starry sky, but not in the way that EISLER thinks the Baptist would have accompanied the terrible words of the axe, the throwing shovel and the fire of God with that threatening look at the sky which Christian art loves to depict in its images of John, and the Syrian peasants to whom he was speaking, with their familiarity with the starry sky, would have understood these allusions directly, which is out of the question because John was probably not preaching at night, but only in such a way that those images on the globe, by virtue of their position in the image of *Aquarius*, encouraged the evangelist to express the corresponding allusions of the OT. to the words of John.

Matthew offers a peculiar addition to Jesus' baptism when he tells us that John refused to baptize him, saying, "I need

to be baptized by you, and you come to me?" But Jesus answered him, "Leave it now, for thus it behoves us to fulfill all righteousness"; so he let him do it (Matthew 3:13 ff.). This incident is usually interpreted to explain how the Son of God came to undergo baptism on the part of a sinful man. Now in the "Syrian Cave of Treasures", a late source which nevertheless contains "oldest" material, there is a curious passage according to which Nimrod, the first king of Babylon and founder of the Babylonian world empire, who corresponds to the sun god Marduk, once Nimrod came to the Sea of Atras and met Jonton, the son of Noah, there. After descending to the sea, Nimrod washed himself in it, then sacrificed and worshipped Jonton. "Then Jonton said to him: 'You are king; you worship me?* Nimrod answered him: 'Because of you I have come down here/" Then Jonton taught Nimrod the wisdom of the oracle, and when Nimrod went up again to the east and began to use the oracle, many were astonished at him[1].

That Jonton is to be sought in the Persian Gulf and is none other than the Babylonian Ea-Oannes, in whose honor sacred ablutions were performed at sea and on the riverbanks and who was worshipped as the god of spiritual purification and wisdom, is probably generally conceded. What is most remarkable, however, is the fact that the sect of the Sabians or "Anabaptists", which has survived to the present day under the name of the Mandaeans in southern Babylonia, and whose cult is undoubtedly connected with that of Ea-Oannes, gives John the Baptist such an important role in their religion. The figure of the Baptist was adopted by them from the NT, but only because, as GEMOLL notes, they

[1] l.c. 62 ff.

recognized in the latter a figure with whom they were already familiar, namely Ea-Oannes, whom the evangelists had previously borrowed from their own religion and who appears in the treasure cave under the name Jonton. "This of course also means that the Oannes of BEROSSUS was in reality called John Johana, and the only question that remains is whether and how this John could have come to Palestine. Under no circumstances is the Mandaean-South Babylonian Johana borrowed from Christianity"[2]. So whether the above addition to the baptism story is borrowed from the Mandaean circle of thought or vice versa, we are in any case looking at a context that confirms the assumption made in my "Mark's Gospel", p. 149ff. of a purely mythical nature of John the Baptist.

THE TEMPTATION OF JESUS

(Matthew 4, 1-11)

The story of the temptation is also told in more detail by Matthew than by Mark. According to this, the act takes place in three stages. First, the devil asks the Son of God in the desert to turn stones into bread, but is rejected by him with the remark that man does not live by bread alone, but by some kind of food, any word that proceeds from the mouth of Yahweh can be kept alive, a phrase that immediately follows the mention of the forty-year temptation of Israel in the desert in Deut. 8:3. The devil then leads him to the pinnacle of the temple in Jerusalem and challenges him to tempt God by throwing himself down from there. But the Messiah rejects this too with the words Deut. 6:16: "You shall not tempt Yahweh your God." Finally, the devil takes him up a high mountain, shows him all the kingdoms and glories of the world and promises to give them to him as his own if he falls down before him and pays homage to him. But the Messiah defends himself against this with the scriptural words Deut. 6, 13f., that man should fear and worship Yahweh alone, but not serve any foreign god, whereupon the devil leaves him and angels come and serve the Messiah. Luke deviates from Matthew's account essentially only by rearranging the last two temptations and by omitting the ministering angels.

The extent to which this story is relatively independent of that of Mark and the extent to which the motives of the defense, namely the desire to justify the contrast between the

[1] Cf. Schatzhöhle, ed. by BEZOLD, p. 33.

[2] M. GEMOLL: Die Indogermanen im alten Orient 1911, 92.

Jewish ideal of the Messiah and the Protestant image of the Messiah and the state of the church, played a part in its creation, has been explained by W. HÖNIG in his treatise on "Die Versuchungsgeschichte" (Prot. Monatshefte 1900, 331-337; 382-394). In Matthew and Luke, the devil seeks to support his invitation to Jesus to throw himself down from the pinnacle of the temple with the words of the Psalm: "He will send his angels to guard you in all your ways. They will bear you up in their hands, so that you will not strike your foot against a stone" (Ps 91:nf). Immediately afterwards it says: "You will walk over lions and vipers, you will trample on young lions and dragons." (Ibid. 13.) Thus it seems that with the story of Matthew's temptation we are already in the constellation of *Pisces* (Table III). They belong to the astral "desert". At their rising culminates the head of the *polar dragon*, Satan, on which *Heracles* (Michael) sets his foot. The constellation of the *stone* (altar) is located together with the *ear of corn* (bread) in the hand of *Virgo* on the western horizon. *Anfinous* in the upper culmination throws himself down from the height of the Milky Way roof with outstretched arms and at the same time appears to be carried by the *eagle*, while in the lower meridian the (evil) *Castor* appears to be showing the "kingdoms of the world" to the (good) *Pollux* next to him and the division of *Antinous* and *Heracles* can also be interpreted as an obeisant prostration and worship. In short, the sky shows all the most essential features of the temptation story at the rising of the *fish*, and we understand why the latter immediately follows the baptism story. All attempts at psychological explanations of the significance of the temptation for the "personal life" of Jesus, no matter how ingenious they may be, thus fall by the wayside, because it is impossible to see how the evangelists could have arrived at their knowledge of the temptation as a "vision", an "inner experience of Jesus".

THE SERMON ON THE MOUNT

(Matthew 5-7)

After the Savior has overcome the temptation, Matthew has him go from Nazareth to Capernaum, "which is by the sea, in the region of Zebulun and Naphtali" (Matthew 4:12f.), so that the word of Isaiah might be fulfilled: "The land of Zebulun and the land of Naphtali, by the sea and beyond the Jordan, Galilee of the Gentiles, the people who sit in darkness have seen a great light, and to those who sit in the land of death and shadow, a light has dawned for them." According to Gen. 49, Zebulun and Naphtali refer to *Capricorn* and *Aquarius*. We are therefore in the "watery region" of heaven (Eridanus-Jordan), where the people sit in darkness or shadow, in the galil, i.e. circle (Galilee), of the Gentiles, to which the region of Hades or the "land of death" of heaven also belongs, and to which the light of the *sun* now shines. Jesus raises the call to repentance and proclaims the imminent proximity of the kingdom of heaven, i.e. the good season. As he walks along the "Sea of Galilee", he wins the first fisherman disciples, who correspond to the zodiac sign of *Pisces*.

Then the sun enters the *ram* (Table IV). In this sign, Mark had led Jesus to Capernaum to the synagogue there and had him perform his first miracles, casting out demons and healing the sick. It is only an echo of this story when Matthew also has Jesus teach in the synagogues of Galilee, proclaim the gospel of the kingdom and perform his miraculous healings on the sick and demoniacs brought to him. But if Mark had used the *sun*'s entry into *Aries* exclusively to portray Jesus as Lord over the spirit world, following the example of the Babylonian New Year god, Matthew uses the *sun*'s "exaltation" to the vernal equinox as a welcome

opportunity to present the Savior as the king of the new kingdom that begins in *Aries*. He shows Jesus giving light to those who have hitherto lived in lowliness and darkness, opening up the glories of the kingdom of heaven to them in his beatitudes, drawing them out of the overflowing kingdom of heaven.

The "mountain" preaches this and nothing else. This and nothing else is the meaning of the "mountain" sermon. It corresponds to Jesus' sermon in the synagogue in Capernaum (Mark i, 21) and the proclamation of doctrine by the lake in Mark 4, iff. and, like these, has its Old Testament model in the proclamation of Yahweh's commandments by Moses from Mount Sinai to the Israelites surrounding the mountain (Ex. 19ff.). However, it is not the law and justice, but love in the sense of the Jesus sect[1] that forms the content of this sermon by the Savior.

According to the train of thought outlined here, it is the "lowly" virtues of poverty of spirit, meekness, hunger for justice, mercy, purity of heart and peaceableness, which are considered inferior, that are promised the heavenly reward, and the mourners, those persecuted and reviled for the sake of justice, the "pious" and "quiet in the land", as they are called in the Psalms, are promised entry into the kingdom of heaven. They, who previously lived in lowliness and darkness, are themselves called the "light of the world". And just as the sun now no longer burns under the "hollow measure", like a candle (below the celestial equator in the dark realm, the winter region of heaven), but on the lampstand, visible to all, so it is said that their light too shall shine before men, so that they may see their good works and praise their Father in the heavens.

"Do not think that I have come to abolish the law or the

prophets," says Jesus; "I have not come to abolish, but to fulfill. For verily I say unto you, till heaven and earth pass, one jot or one tittle shall in no wise pass from the law, till all be fulfilled. So whoever breaks one of the least of these commandments and teaches it to men will be counted among the least in the kingdom of heaven. But whoever does and teaches them will be called great in the kingdom of heaven" (5:17, 19). This is reminiscent of Exod. 19, 5 f.: "If you will listen to me and observe the ordinances I have established, you shall be my special possession among all nations, for the whole earth is mine. And you shall be to me a kingdom of priests and a holy nation." This explains the brusqueness of the demand to fulfill the law to the letter, which seems so inconsistent with the fact that the entire Christian movement is based precisely on the desire to abolish the strictness of the law[2]. The evangelist has only allowed himself to be led to this demand by the words of Yahweh in the Mosaic law. But he softens those, he also immediately rebukes this brusqueness by pointing out that it does not depend on the outward righteousness of the letter of the Pharisees, but on the higher righteousness of the heart: "If your righteousness is not more than that of the scribes and Pharisees, you will not enter the kingdom of heaven" (5:20).

And now the evangelist has the King of the kingdom of heaven develop the law of the new covenant, completely setting aside the ceremonial law and contrasting it with that of the old. Admittedly, this contrast is more an oratorical one than a factual one. The evangelist wants to contrast Jesus' teaching with that of orthodox Judaism as a higher and better

[1] Cf. my "Mark's Gospel", 16 ff.

[2] Cf. my "Mark's Gospel", 20 ff.

one and uses phrases such as "you have heard" – "you have been told ... "but I say to you" etc. In doing so, however, he sticks exclusively to the wording of the proclamation on Mount Sinai to identify the Jewish law, as if the law for the Judaism of the time was exhausted purely in the written law of Moses and there had been no prophets, no psalms, no proverbs etc., whereas these had exactly the same importance in the Jewish piety of his time as the law in the narrower sense. Also, that which he himself opposes to the Mosaic Law as something higher is entirely borrowed from that extended law and *in no way represents anything new, let alone something better*. Indeed, he even distorts the Mosaic Law or gives it a meaning that it does not have, deliberately ignoring commandments that are in perfect agreement with his own. This has been pointed out so often and so emphatically, especially by Jewish scholars, that it takes the whole prejudice of Christian theology, if not something worse, to pass over it with silence[1].

In reality, the entire Sermon on the Mount contains not a

[1] Cf. NORK: Rabbinische Quellen und Parallelen zu nt. Schriftstellen, 1839; also Emanuel SCHREIBER: Die Prinzipien des Judentums, verglichen mit denen des Christentums, 1877; SOLOWEYCZYK: Die Bibel, der Talmud und die Evangelien, 1877; WÜNSCHE: Neue Beiträge zur Erläuterung der Evg. aus Talmud und Midrasch, 1878; E. GRÜNEBAUM: Die Sittenlehre des Judentums anderen Bekenntnissen gegenüber, 2nd ed, 1878; K. LIPPE: Das Evg. Matthäi vor dem Forum der Bibel und des Talmud, 1889; FRIEDEMANN: Jüdische Moral u. christl. Staat, 1894 and especially ESCHELBACHER'S essay on "Das Judentum und das Wesen des Christentums", 1908, directed against HARNACK'S historically inaccurate presentation in his "Wesen des Christentums". See also Christusmythe II, 365 ff.

single verse, not a single moral saying, not a single rule of conduct, not a single phrase that does not have its counterpart in the preceding or contemporaneous Jewish writings, unless, with the exception of those sayings which, like Matth. 5,22; 27L 39-42, exceed all reasonable measure and are completely unfulfillable. If the evangelist makes every effort to prove the opposite of this, he can only do so, as I have said, by boldly twisting, distorting or overriding the relevant Jewish proverbial literature, for example, when he follows the Mosaic 'an eye for an eye, a tooth for a tooth'* (Lev. 24, 20), which in its place obviously has a purely juridical meaning and only formulates the recurring legal principle of a lower level of culture, an ethical meaning and seeks to elevate it through the demand: "Do not resist evil!". Or when he has Moses say: "You shall love your neighbor and hate your enemy", a demand that is not made anywhere either in the Old Testament or by the rabbis, and his Jesus instead calls on us to love our enemies. And Moses Lev. 19:18 not only commands active love towards one's own people, but also towards strangers in the land: "If a stranger sojourns with you in your land, you shall not oppress him. The stranger who sojourns among you shall be as one of your own countrymen, and you shall love him as yourself. For you also were strangers in Egypt" (Lev 19:33t; cf. also 19:9L; Exod 23:9). Indeed, even loving your enemy is commanded in the law: "If you find an ox or donkey belonging to your enemy that has gone astray, you shall bring it back to him. If you see that your enemy's donkey has broken down under his load, do not pass him by, but help him to free the donkey" (Exod. 23:4f.). Incidentally, this is the passage on which the much admired parable of the Good Samaritan in Luke (10:33ff.) is based. But the commandment to love one's enemy, the prohibition against hating one's enemy, is also expressed in Jewish proverbs, for example in Proverbs 24:17:

"If your enemy stumbles, do not rejoice; if he falls, do not let your heart rejoice." Or 25:21: "If your enemy is hungry, feed him with bread, and if he is thirsty, give him water to drink, for with it you will heap coals of fire on his head, and Yahweh will reward you" (cf. Ps. 7:5; 109:28; Prov. 20:22; Job 31:29t; Sir. 28:1). But the Talmud completely forbids hatred of enemies: "You shall not hate, not even inwardly" (Menachoth 18). "How is it possible that a God-fearing person can hate a person and regard him as an enemy?" (Pesachim 113.) And the Talmud does not limit the commandment to love one's enemies to one's own people: "Israelite or Gentile, man or woman, servant or free man, all are equal to you", God assures Moses (Jalkut 20b), and in the so-called Proverbs of the Fathers (3-200 BCE) we read in 1:2 the exclamation "You shall not hate your enemies".

The world stands on three things: the doctrine of God, the service of God and active love", of which it was taught that there is no limit and no measure[1].

[1] Cf. ESCHELBACHER: op. cit. 71 – In his work, "Jesus and the Rabbis" (1905), E. BISCHOFF has provided the thankful proof that there can be no question of a direct dependence of the Gospel and especially of the Sermon on the Mount on the Talmud, as is often claimed by the Jews. But such a dependence need by no means be assumed; it is sufficient to establish the inner agreement of their mutual moral sayings in order to refute the unfounded talk of the "insubstantiality" and "uniqueness" of Jesus' sayings. It is not a question of rabbinical "sources", but only of rabbinical "parallels" to Christian moral teaching, and these are so undoubtedly present and in such great numbers that only complete ignorance can deny this. In Christusmythe II, 360 ff. I have shown that most, and especially the most admired sayings of the Sermon on the Mount have their side passages in the Old Testament. It is therefore not

Job, like the Stoics, bases love of neighbor on the fact that the one God formed human beings in the womb, while according to Matthew, people should also do good to their enemies in order to become "sons of their heavenly Father" (cf. Romans 8:13ff.). But when the evangelist adds: "For he makes his sun rise on the evil and on the good, and sends rain on the righteous and on the unrighteous", he seems to have had in mind the saying of SENECA: "If you want to imitate the gods, give also to the ungrateful; for the sun rises on the wicked too, and the seas are open to pirates, and the wind does not blow favorably only on the good, and the rain falls also on the fields of the wicked[2]." In the same context, he also calls on us to follow God: "Be ye therefore perfect, even as your heavenly Father is perfect" (5:48), a saying that also recalls Deut. 18:13: "Be holy, for I, the Lord your God, am holy" (cf. Lev. 11:44).

In the same treatise "De beneficiis", which contains the statement on the imitation of the gods, the philosopher also warns against expecting thanks for one's good deeds and advises forgetting to have given what one gives, advising

even necessary to consult the Talmud in order to prove the above assertion. And incidentally, BISCHOFF bases Jesus' independence from the Talmud in part on the later date of origin of the corresponding statements of the rabbis, whereby he simply assumes the recording of the so-called Lord's Words shortly before or after the destruction of the Temple, without asking himself when the Gospel of Matthew was written and when the sayings were incorporated into it. It need only be suggested here that the greater significance and depth of the Gospel sayings compared to the Talmudic passages, which he also claims, is based on Christian prejudice. In any case, he has not been able to name *a* word of the Lord that could not be fully explained by the mood and views of the

nothing so much to be avoided in doing good as pride: "Why the pretensions of your countenance? Wherefore the pomp of your words[1]?" This reminds us of Matth. 6, iff.: "Beware of practicing your righteousness before men, to be seen by them", and "When you give alms, do not sound a trumpet before you, as the hypocrites do, in the synagogues and in the streets, that they may be praised by men. May your left hand not know what your right hand is doing." "The mind", says SENECA, "must be filled, not boxes and chests" and thus anticipates the words of the Sermon on the Mount 6, 19 f., according to which one should store up treasures in heaven that neither moth nor rust can destroy and that no thief can steal. But Jesus' words in Matthew 7:7: "Where is there a man among you who, when he asks his son for bread, will give him a stone?" are also echoed in the philosopher's words: "Fabius Varrucosus often called a benefit given by a hard man grumpy: Bread of stone." The followers of Jesus must have felt all too closely related to a thinker who, in keeping with their own piety, defined the nature of the deity as mildness, described it as the "Father" of men and said of it: "Do you want to imagine God? Great and gentle and worthy

Jesus sect. And incidentally, the theologian BULTMANN has also recently conceded that the so-called source of sayings, from which the words of Jesus are said to have been taken, should be regarded as a collection of winged words, partly of Jewish wisdom, which the church placed under the name of its master. (Cf. his work on "Die Geschichte der synoptischen Tradition" (1921) and BULTMANN'S review of my Gospel of Mark in the Literaturblatt der Frankfurter Ztg. of Oct. 12, 1921.) [2] SENECA: De beneficiis IV, 26, 1; cf. de ira 1, 5; otium sap. 28; also his letters to Lucilius, where the Stoic philosopher also commands us to assist strangers and to help even our enemies.

of worship in his mild majesty – a friend who is always close, who does not want to be worshipped in sacrifices and streams of blood – how could he take pleasure in the slaughter of the innocent! -No, with a pure heart, with a good and honest will. You shall not build temples for him from towering masses of stone, – in his breast everyone shall build him a sanctuary[2]!"

According to this, it seems nothing less than justified to attribute the commandment to love one's enemies to the Gospel, and even, as WEINEL does, to claim that love of neighbor is an exclusive commandment of Jesus and even to use the "incomparable(?) moral height of the Sermon on the Mount" as proof of Jesus' historicity. After all, even the Lord's Prayer, in which that sermon culminates, this supposedly "most personal thing we have from Jesus" (KLEIN), is only compiled from older Jewish prayers, as HUGO GROTIUS already recognized[3]. And according to HARNACK, this prayer originally only read: "Father, give us this day our bread for the morrow, and cancel our debts as we have cancelled those of our debtors, and lead us not into temptation." "What is also found in Matthew," adds HARNACK, "are additions that the Jewish-Christian communities allowed themselves when they transformed the communal prayer into a congregational prayer with a strong reference to the synagogue prayers, or they originate from Matthew himself(!)[1]."

[1] op. cit. II, 6, 2; II, 11, 6.

[2] Frg. 123. Cf. also 115.3 and "Senecas Sentenzen", selected and translated into German by KARL PREISENDANZ.

[3] Cf. GROTIUS : Annota-tiones in libros Evang. ad Matth. 6, 9, 17. ed. nova 1769; cf. also ROBERTSON: Evangelienmythen, 119 ff.

In order to convince oneself of the extent to which the teachings of the Sermon on the Mount were common property of Jewish morality at the turn of the millennium, nothing is more instructive than a look at the "Testaments of the 12 Patriarchs", a Jewish writing of the time from the last centuries BCE, as found in the "Apocrypha and Pseudepigrapha of the OT...", ed, von KAUTZSCH, vol. II (1900). All the most important virtues that the Sermon on the Mount deals with are also recommended here by the patriarchs, for example when it says: "Do not look at the eyes of a woman" (Mt 5:27). "Love your brother from a good heart, and put away from yourselves the spirit of envy." "Make your hearts right before the Lord and your ways straight before men, and you will find favor in the sight of God and man." "Practice righteousness on earth so that you may find it in heaven" (Mt 5:10). "Love the Lord and your neighbor! Have compassion on the poor and the weak. Show mercy to all, not only to men but also to unreasonable animals, for as one does to his neighbor, so the Lord will do to him" (Mt 5:7). "Have compassion on everyone without distinction, and give to everyone with a good heart from what God gives you" (Mt

[1] HARNACK: Sprüche u. Reden Jesu 1907, 48; cf. 178 – The prevailing prejudice, artificially nourished by theologians, as if the Sermon on the Mount offered something absolutely new and represented the pinnacle of human ethics in general (GOETHE!), cannot be rejected sharply enough. "Not only from the statements of Jewish scholars," writes the historian of ethics FRIEDRICH JODL, "but also from the certainly even more significant concessions of Christian theologians, one can learn to what a high degree what the prophet of Nazareth proclaimed to his disciples was a common property of Jewish literature. The emotional world of the Psalms, the deepening of the ethical-religious relationship through the

5:42). "Do not remember the wrongs you have suffered, and love one another, and do not remember each one's brother's wickedness, for the one who remembers wrongs does not have a compassionate heart." "Beware of the spirit of lies and anger. "" "Anger is blindness." "Anger is an evil thing, little children, for it troubles the very soul" (Mt 5:22). "Love the Lord all your lives and one another with a true heart" (Mt 5:22, 37 ff.). "The good man", it says, "will not seek riches, nor look with passion on what is passing away" (Mt 6:19). And again and again, love of God and love of neighbor are inculcated, brotherly hatred is rejected and sociability, truthfulness, chastity, humility, patience, forbearance, etc. are recommended to people as the highest virtues.

Incidentally, as I said, Jesus' Sermon on the Mount is only the evangelical side-piece to Moses' Sermon on the Mount, and how, viewed astrally, it refers to the contrast between the light, summery region of the zodiac, which begins in *Aries*, and its dark, wintery region, the heavens and hell, of life and death, it is itself permeated by the opposites of life and death,

prophets, the humane ethics of the Book of Sirach and the Ecclesiastes filled with practical wisdom, finally the way of thinking and lifestyle of the Essenes, the third main group of Palestinian Judaism alongside the Pharisees and Sadducees, presupposes the ethics of the Synoptics everywhere and would be impossible and incomprehensible without them. And only those who artificially tear it out of this context and regard it as an abstract entity in its own right can explain it as something completely removed from the process of temporal becoming, as a revelation in the sense of theology." (JODL: Geschichte der Ethik, 2nd ed. 1906,1, 123 f.) "Where the ethical demands of the Synoptics really go beyond ordinary Jewish morality, as in their hostile attitude to property, to work, to family and sex life, to law, to the state and to culture, of

bliss and damnation, of reward and punishment, salvation and judgment. We remember that the Greek name of *Aries* : krios an krinein : to judge, and that the sign of the zodiac of *Aries* is just opposite the sign of the *scales of judgment* together with the *infernal fire,* i.e. the *altar*, which perishes when the latter rises. According to astrology, *Aries* represents the gateway to heaven. Hence Jesus' invitation: "Enter through the narrow gate; for wide is the gate and broad is the way that leads to destruction, and there are many who go in there; but strait is the gate and narrow is the way that leads to life, and there are few who find it" (7:13f.). Entering the kingdom of heaven, however, depends on people doing the will of God.

When Jesus finishes his discourse, the crowd is "amazed" at his teaching, for he taught them as one who has authority, and not as the scribes (7:28f.). This is a reminder of Mark. 1:21, where the people are "troubled" by Jesus' teaching, "for he taught them as one having authority". (Cf. Mark 1:27: "What is this? A new teaching with authority!") In truth, however, Jesus does not teach anything that the Jews themselves did not read in their scriptures and that was not preached to them in the synagogue. The evangelist, who replaced Jesus' miracles in Capernaum in Mark with a miraculous speech, simply took this passage from his original without criticism in order to emphasize even more the novelty of Jesus' teaching that he claimed, and he was obviously encouraged in this by the fact that in the corresponding context Exodus 19:18 it says: "And all the people shook violently."

they are not norms of universal and lasting significance, but at the most only those of a small circle of purely temporal and

historically conditioned value, of ideas that are still revered as such later on, but have never, except at most in certain exaggerated sects and in monastic orders, come close to being realized; and even here all these demands point back to the practice of certain religious communities, such as the Essenes and Therapeutae, quite apart from the fact that they are supported by the ethics of the Stoics with their exaggeration of the concept of virtue to the ethical ideal of the absolutely needless sage, which corresponds to the Christian ideal of the saint, just as a glance at late antique ethics shows that Christianity, apart from its specifically dogmatic teachings, hardly contains an ethical idea that does not have its parallel in the Roman Stoics (SENECA, EPICTETUS)" (JODL, op. cit. op. cit. 127).

This is how Christian ethics compare with Jewish and Western ethics. But what if the highest virtues of Christianity were also demanded in India, long before the emergence of Christianity? In the "Indian Legends" (E. Diederichs Verlag 1914) translated by A. HOLTZMANN

The poem entitled "Sawitri" can be found in this book. It states: "Mildness, benevolence and generosity in thought, word and deed *towards all beings,* that is the eternal duty of the good. Let this be the rule in this world, let people be *pleasing through love*, and let the good show *compassion even to enemies* who have fallen into their hands." Here we have the principle that has found its most beautiful expression in the parable of the Good Samaritan, while the love of neighbor in the Gospels is directly only love for fellow believers, refers only to the members of the Jewish people and does not exclude the rejection of requests that do not come from this side. The Mahäbbhäratam, on the other hand, beautifully states: "The granting of a favorite wish, the reign of a king and the birth of a son, all three together amount to one thing: 'the salvation of an enemy from distress'." And in the Ramajana we read: "The superior man must protect an enemy who is in distress or who, out of fear, "goes to the protection of the enemy by sacrificing his life". (O. BÖHTLINGK: Indian Sayings, Sanskrit and German.)

FROM THE SERMON ON THE MOUNT TO PETER'S CONFESSION

(Matthew 8, 1-16, 12)

Now follows the story of the *leper* from Mark. 1, 40-44, and of the *centurion of Capernaum*, which is taken from Mark. 5:21-43 (the woman with the issue of blood and the daughter of Jairus) and Mark. 7, 24-30 (the Syro-Phoenician woman). It is possible that the constellation *of Perseus*, the heavenly soldier who rises in *Aries*, gave rise to the captaincy of the man seeking help. The *healing of Peter's mother-in-law* also took place in *Aries* in Mark, and this sign is recalled when Jesus quotes the words of Isaiah 53:4: "He took our infirmities and bore our sicknesses", thus designating him as the Servant of God and the divine "Lamb" of atonement. A *scribe* comes to Jesus and offers to follow him, but is rejected by him with the words: "Foxes have holes and birds of the air have nests, but the Son of Man has not where to lay his head" (8:20). The fox and the birds are read from the celestial globe, where the corresponding constellations culminate within the Milky Way rift (= hole and nest) at the rising of *Aries* (Plate IV). Before joining Jesus, a disciple first wants to *bury* his *father* and gives rise to the words: "Let the dead bury their dead." The heavenly "pit" or the heavenly grave, namely the star *Antares* in *Scorpio* (bab. hurru), is located just opposite *Aries* on the western horizon.

Matthew now follows this with the story of the *sea storm*, which in Mark took place in the *Wage*. However, it could just as well be connected with the sinking of *Aries*, where the *Argo*, flooded by the Milky Way, culminates in the same way as in Libra (Plate X). But if, prompted by the example of

Mark, he adds the story of the *demoniac of Gerasa*, or rather Gadara, to the sea storm adventure and even turns the one demoniac of Mark into two demoniacs, then this story is obviously in the wrong place here, as it rather belongs in *Scorpio*.

This is followed by the story of the *paralytic*. According to Mark, it takes place in the *bull* and refers to the *carter* who rises with that sign (Plate X). In Matthew this connection is blurred by the fact that he omits the passage about the lowering of the sick man through the covered roof, which increases the historical probability of the event, but at the expense of the astral schema. Here also belongs the account of the *calling of the publican* Levi, who here bears the name Matthew (= faithful man); he corresponds to the constellation of the (*scribe*) *Orion*, the "man" or the constellation that rises together with the *twins* (Plate VI). And Matthew also agrees with Mark in that he allows the *fasting question* of John's disciples with Jesus' allusion to the bridegroom and bride to take place in *Gemini* (motif of the meal and the wedding).

At this point, the story of the ear of corn follows in Mark. Thus the narrative of that evangelist slipped over into the sign *of Cancer* and found a point of connection in the constellation of the *Virgin with the ear of corn,* which took up its position in the lower meridian at the rising of *Cancer*. Matthew, on the other hand, follows the story of the *daughter of Jairus* and the *woman with blood*, which was possible because *Andromeda* and *Virgo*, which come into question here, are also in the upper and lower culmination at the rising of *Gemini*.

The *two blind men* to whom Jesus restores sight are better suited to the sign of the *twins*. Incidentally, they only

represent the blind man of Bethsaida (Mark 8, 22ff.) and the blind man of Jericho (Mark, io 46ff.), which Matthew – par nobile fratrum – has brought together here, while the *mute demoniac* (9, 32 ff.), at whose healing Matthew adds the word of the casting out of the demon by the chief of the demons (Mark 3, 32), corresponds to the mute man of Mark. 7, 32ff., but the saying of the people: "Never before has such a thing happened in Israel" is borrowed from Mark. 2, 12.

On entering *Cancer* (Plate VII) Jesus must speak the word of the *sheep that have no shepherd*, because then *Aries* culminates. Now the *harvest "virgin"* and *Bootes,* the plowman, are in the lower meridian. For the evangelist, this is the cue for the statement about the rich *harvest* and the *small number of laborers*. Like Mark, Matthew then also has Jesus call together his 12 disciples in *Cancer,* at the high point of the sun's orbit, give them, as King of the kingdom of heaven, *authority over the unclean spirits* and *appoint them as apostles* (cf. Mark 3. 3, 13ff.), which is immediately followed by his *sending the disciples* out on their journey, which Mark only offers much later.

Matthew links the story of *John's message* to the sign of the *lion* (panel VIII), who is in the opposite position to the *lion* in *Aquarius*. The words are used: "Those who wear soft garments are in the houses of kings" (11:8). Leo is the "house of the king" among the animals as well as among the zodiacal constellations and planets (*Jupiter*). The subsequent *cry of woe over the cities* that have seen Jesus' miracles but have not repented is modeled on the prophets' cry of woe over Tyre and Sidon, the pagan cities by the sea (Isaiah 23, Ezek. 26 and 27), and the proclamation of judgment is modeled on Isaiah's proclamation over Babylon, from which the word over Capernaum is also borrowed: "And you Capernaum, were you not exalted to heaven? You shall be cast down to

hell!" (11, 23; cf. Isa. 14, uff.) But as for the famous word Matth. 11, 25-30, that supposedly "precious – memory of a holy hour of wistful self-reflection and triumphant self-esteem" (HOLZTMANN): "I thank you, Father, Lord of heaven etc.", which for a long time was counted among the "most genuine of the genuine" and praised as the main proof of Jesus' proclamation of the "faith in God the Father", according to the most recent statements by NORDEK in his "Agnostos Theos" (1913, 277-308), whose true origin can no longer be doubted. The word goes back to Sir. 51, 25-27; 24, 19-22; 6, 23-31 (cf. also Isa. 55, iff.) and ultimately to a mystical-theosophical treatise, which must have had a long history and had found its way into the most diverse religious communities of antiquity. But the fact that Matthew places it in this particular passage is based on the key word "yoke" ("Take my yoke upon you, for my yoke is easy"): the setting of the *lyre* or *"yoke"* coincides with the rising of the *lion*.

Only now does Matthew bring up the story of the *ear of corn*. As already mentioned, Mark had related it to *Virgo with the ear of corn* at the rising of *Cancer* in the lower meridian. Matthew has it take place directly in the sign of the *Virgin* (panel IX) itself, at the rising of which *Orion* (David) culminates, who at the same time represents the *man with the "wounded" hand*. The *demoniac, who* is *both blind and mute* and is healed by Jesus (12, 22f.), has no representative in Mark. On this occasion, the Pharisees repeat the words about the casting out of demons by Beelzebul, the chief of the demons, apparently because the *autumn serpent,* the astral representative of Beelzebul, has now risen above the horizon in the *cradle*, while the "house of the strong", namely the *lion,* is culminating (Table XI and XII). This is connected with the talk of judging and judgment (12, 27, 37, 41, 42), of the good and bad trees with the corresponding fruits (autumnal egg),

as well as the evil word "brood of vipers" (*autumnal serpent, hydra* and *polar dragon*).

The Pharisees wish to see a sign from Jesus; but they are not to be given any other sign than that of the prophet Jonah, who was three days and three nights in the belly of the whale: at the going down of the *scales* the *whale* comes up over the horizon (Plate IV). The "Queen of the South", who will arise in judgment, points to the sign of the *Virgin,* the Queen of Heaven (Istar, Astarte), who formed a sign with the *scales* and rises before them. The seven plague spirits, however, which will henceforth take up residence in human beings, are the *Pleiades,* the *Pleiades,* the seven evil spirits of the Babylonian world view: their demise in the *cradle* heralded the beginning of the autumn storms and the onset of winter[1]. Jesus' mother and his brothers come to him and demand to speak to him. This is also a reference to the image of the *Virgin with the scales*. And since the *Argo* culminates in this sign, the "sower" *of Bootes* becomes the Virgin and the *autumn serpent* now begins its reign over heaven, Jesus must sit in a ship and recite the *parable of the sower* and the *tares in the field* sown by the evil one among the wheat.

With the *parable of the mustard seed,* which despite its small size grows into a mighty tree in which the birds of the sky nest, the narrative moves on to the *scorpion*, above which the *"tree"* of the Milky Way with the heavenly birds (*eagle, swan and vulture*) begins to spread. The *scorpion*, like the *autumnal serpent*, is an astral representative of evil. The so-called Hades constellations begin with it. Under its tail is the constellation of the *altar*, the infernal fire or

[1] JEREMIAS: op. cit. 60, 62.

furnace, and *Ophiuchos* places his foot on the *scorpion* and appears to throw the *serpent* into the furnace. Hence the further explanation of the parable of the *tares in the field:* "The field is the world; the tares are the sons of the evil one. But the enemy who sowed them is the devil. The harvest is the end of the world; the reapers are the angels. As the tares are gathered and burned in the fire, so shall it be at the end of the world. The Son of Man will send forth his angels, and they will gather out of his kingdom all things that offend, and them which do iniquity; and they shall cast them into the furnace of fire: there shall be wailing and gnashing of teeth" (13:39ff.). The parable is read out from heaven, train by train, in memory of the role played by the angel Michael (Ophiuchos-Heracles) in the Jewish faith. The "field" is also found in the sky, namely as the area between the hands of the kneeling man, the upper part of the *serpent* and the hands of *Ophiuchos*, which according to IDELER is still considered a "garden" by the Arabs today. "He who has ears to hear, let him hear!"

The parable of the *merchant and the pearl* (13:45-47) illustrates the idea that the kingdom of heaven is more valuable than all wealth (cf. Proverbs 8:10 f.: "Receive my instruction rather than silver, and knowledge rather than choice gold. For wisdom is more precious than coral, and no jewels are equal to it") is not very happy with the idea of a pearl for which a merchant would give his entire fortune. The parable of the *treasure in the field* (13, 14) expresses the same idea even less happily in the purchase of a field, whereby its previous owner is cheated out of the treasure hidden in it[1].

[1] According to FIEBIG, both parables are based on the idea that one must sell everything in order to gain everything, which according

Here again, the "field" is the heavenly "garden", in which *Ophiuchos,* the symbol of wisdom and the Logos, is found as a "treasure". But the parable of the net (14, 47h) will also be inspired by the sight of the Milky Way net, which is thrown into the sea, as it were, in Gemini and drawn up again over the horizon in *Scorpio*[1]. It merely repeats the idea that at the Last Judgment there will be a separation of the righteous from the wicked.

As in Mark, Matthew's story of *Jesus' disdain in his hometown* and his powerlessness to perform miracles there also takes place in *Sagittarius* (Plate XII). The demise of *Capricorn* culminates in the (dancing) *Andromeda, and* that of *Aquarius in Perseus* with the severed head of *Medusa*. The story of the *dance of Herodias' daughter* and the *beheading of John* is linked to this. The *miraculous feeding of* the masses with five loaves and two fish takes place in the *fish,* to which the *Virgin* with the *ear of corn* (Beth Lehern) is opposed. In the evening, when the *fish* go down, *Orion*, walking on the water, culminates while the *ship* (Argo) struggles with the waves. According to Mark 6:46, the ship was "in the middle of the lake", which corresponded to the sinking of the *ram*, where *Argo* culminates. Matthew, where the process takes place in the *fish*, leaves this passage aside and only reports that the ship was "already many stages from land" (15:24). Thus, in relation to *Aries*, he is left with only the meagre remark that Jesus and his disciples *"landed*" in Gennesaret because the *sun*, after its passage through the

to him was a given drastic expression among the rabbis. "This form of expression thus proves to be Jewish here." (FIEBIG: Die Gleichnisreden Jesu im Lichte der rabbinischen Gleichnisse des nt. Zeitalter" 1912, 97). FIEBIG warns against pressing the parable of the pearl, since Jesus could not possibly

watery region of the zodiac, re-enters dry land in *Aries*, and that he *healed* many sufferers by touching the tassel of his garment, which corresponds to the sun's entry into the vernal equinox.

In the story of the *washing of the hands*, Matthew also follows Mark when he relates it to the *bull*, although he omits the significant mention of the cups, jugs and cauldrons (in Aquarius). And he also follows Mark's example when he links the story of the Syrophoenician woman, who in his case is a *Canaanite woman*, to the sign of the *twins* (*children, little dogs, Andromeda* and *Virgo* in the lower meridian).

In *Cancer*, Jesus ascends "the mountain" (highest point of the ecliptic) and, as king on the "throne" (Cassiopeia = throne in the upper meridian), receives, as it were, the homage of the masses of healed people who throw themselves at his feet and praise the God of Israel. At the *lion*, the relevant narrative stops at the corresponding point in Mark. Significantly, this is also missing in Matthew, and is immediately followed by the account of the *second miraculous feeding* with seven loaves and some fish, which here also refers to the sign of the *Virgin with the ear of corn*.

Mark had connected the miraculous feeding with the *Pharisees' demand for a sign*, but without an astral connection, which Matthew had already brought in a

have meant that the man who gave all his wealth for the pearl should now sit there without wealth. Certainly, but a parable, to be good, must not make impossible assumptions or lead to unnatural conclusions. This is what the parable of the pearl does, while the behavior of the man who buys the field must be branded as immoral by our standards.

[1] Cf. my Gospel of Mark 78.

different context, namely to the sign of the *scales*. This does not, however, prevent him from repeating the story here; and since he has again just arrived at the *scales*, at the sinking of which the *whale* rises (Plate IV), he simply repeats the earlier reference to the sign of Jonah, in order then, in agreement with Mark, to follow up that story with that of the *leaven of the Pharisees*.

THE PETRINE CREED

(Matthew 16, 13 ff.)

The Petrine Creed is also set in *Scorpius* in Matthew. But here the evangelist offers an expansion of the text that has not only become of the greatest significance in church history and has had the most serious consequences, but is also more suitable than almost any other for revealing the astral scheme underlying the entire synoptic account.

When asked who people thought he was, Peter replies in Matthew: "You are the Christ", adding: "the Son of the living God." This is an addition that in Mark corresponds to the content of the heavenly voice 9:7. This is followed by Matthew 16:17-19: "But Jesus answered him: 'Blessed are you, Simon Bar-Jona, for flesh and blood has not revealed it to you, but my Father in heaven. So I also say to you, you are Peter, and on this rock I will build my church, and the gates of hell shall not prevail against it. I will give you the key to the kingdom of heaven, and whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven.[4]"

The fact that we are dealing here with a later expansion of the original text, the wording of which we have in Mark, is clear from the fact that the next sentence: "Then he commanded the disciples that they should tell no one that he was the Christ" (16:20), in Mark immediately follows the "You are the Christ", where it really belongs, whereas in Matthew it is forcibly separated from Peter's own confession by the interjection mentioned (16:16). The words "You are Peter" are obviously modeled on "You are the Christ", and the whole interjection has only the purpose of glorifying and

exalting the disciple, regardless of the fact that the latter's beatitude fits the immediately following rebuke with the strong expression "Get thee behind me, Satan"[4] like a glove. For this rebuke refers precisely to the disciple's awareness of Jesus' Messiahship, about which, according to Jesus' own words, Peter is supposed to have been instructed by divine revelation; and if Peter understood this Messiahship differently than Jesus wanted it to be understood, then, as things were, he could not reasonably reproach the disciple for this.

However, Matthew is just as little concerned with logic as Mark. He is only interested in glorifying Peter. The words of the disciple's beatitude agree so strikingly with Gal. i, 15 f., where Paul writes of himself: "When it pleased God to reveal his Son in me, I did not turn to flesh and blood" that one can still clearly see how this whole insertion of the evangelist into the original text came about. "What Paul claims about himself, namely that his knowledge of Jesus Christ as the Son of God is not based on inspiration of flesh and blood, but on a revelation of God, is attributed to Peter in Matthew 16:17. He too, just like Paul, must be able to lay claim to such a revelation. And the imitation of Gal. 1, 15, 16 in Matthew explains all the more why at the end of Matt. 16, 16 behind the words: 'You are the Christ'[(4)], which Mark alone possesses, is added: 'The Son of the living God[4]. Also in Gal. 1, 15, 16 it is precisely about the knowledge of the Son of God[1]."

So it is obviously the letter to the Galatians that gave the evangelist the reason for Jesus' glorification of Peter: Peter had been portrayed there in an unflattering way and had received the strongest rebuke from Paul because of his ambiguous behavior in Antioch. But Matthew wanted to erase the bad impression this had created and restore Peter's

honor in the eyes of the church members. Therefore the Savior himself must call him blessed, give him the same revelation as his opponent Paul and distinguish him above all the other disciples. On this occasion we learn that Peter is a Bar-Jona. This can mean son of Jonah as well as son of John. The Gospel of John i, 42/21, 15 ff. understands the name in the latter sense. The author of Acts, however, felt that the name Jonah reminded him of the prophet of the same name, and so he invented the strange story of the pagan centurion Cornelius (Acts. 10), whom Peter refuses to visit at his request, until he is induced by a miracle to obey the request anyway, in accordance with the fact that the prophet Jonah, too, when asked by Yahweh to preach to the Gentiles in Nineveh, initially refuses, but is then likewise induced by a miracle to obey the commandment of God.

With the words "you are Peter", the evangelist wants us to believe that Simon only received the name Peter on the occasion of the confession at Caesarea Philippi. However, this not only contradicts the information given by Mark (3:16) and Luke (6:14) (cf. also John 1:42), but it also does not agree with his own statement in 10:2, according to which Simon is said to have received that name on the occasion of the calling of the apostles. But Matthew wanted to use the play on words with the name Petros and petra (rock) at this point. In Paul, and especially in the Epistle to the Galatians, which he had in mind for his entire intervention, he found the name Cephas for Simon or Simeon. This did not literally mean both "rock" and "stone" (lithos)[1], and this prompted the evangelist to understand the disciple Petros or Cephas as the petra,

[1] VÖLTER: Das Bekenntnis des Petrus und die Verklärung auf dem Berge 1911, £f.

namely the rock or foundation stone on which Jesus wanted to build the church (ekklesia) of believers. It is possible that he had the religion of Mithra in mind, which exerted such a tremendous influence on the religious thinking of antiquity during the first centuries CE and entered into such threatening competition with Christianity. For Mithra was called "ho ek petras", "the one born of the rock", and was celebrated by his followers as the "rock god". Perhaps the insertion is intended to contrast the Persian rock god with the "true rock" on which the faith of the church was to be founded, whereby one would then have to read: I will build my church on *this* rock (namely Peter, not Mithra), and the "gates of hell" would then also refer to Persian paganism, which threatened to overwhelm the Christian faith. The handing over of the keys of heaven to Peter would then also correspond with this, since Mithra was considered by his followers to be the one who opened access to heaven for his own and the keys to heaven play a major role on the monuments of that god. After all, St. Peter's Church in Rome is also located on the site of the former temple of Mithra (p. 179 f.).

The words of the Rock of Peter are reminiscent of Isaiah 28:16: "I have already laid a foundation stone in Zion, a tried stone, a precious cornerstone of the firmest foundation. He who believes shall not be moved." They seem to refer directly to the rock-solid faith of the disciple in the Messiahship of Jesus, which, however, seems strange insofar as Peter, according to what the Gospels report about him, stood out least of all for the steadfastness of his behavior towards his Master. When Matthew presented Peter as the

[1] Cf: Matthäus 16, 17-19 in Zeitschrift f. nt. Wissenschaft 1914, 17ff.

foundation stone and rock of the church, he was also thinking of Romans 9:33, where Paul speaks of the "stone of stumbling" and "rock of offense" that the Lord will place in Zion and against which the inhabitants of Jerusalem will stumble, with reference to Isaiah 8:14. He had in mind the stumbling block and offense that the faith of the Jesus church caused the Jews, while not putting to shame those who adhered to it. The passage quoted in Romans speaks of the "petra skandalou", as Paul renders Isaiah's expression. But in Matthew 16:23, Jesus says to Peter: "You are an offense (skandalon) to me", apparently with regard to the "petra skandalou" of the letter to the Romans.

Now in Matthew, as in Mark, Peter's confession belongs to the sign of *Scorpius*. In this sign, however, the constellation of *Cepheus* merges. His name is reminiscent of kephas = stone and suggests a relationship to the stone or rock, all the more so as the *altar stone* comes up over the horizon at the same time as him. The *altar* with the fire burning on it is also the constellation of hell, while the *scorpion* not only represented Satan himself (cf. 16:23: "Get thee behind me, Satan!"), but together with the scales also denoted the entrance to the so-called Hades region of heaven, the "gates of hell", at which the *Sagittarius-centaur*, the Babylonian scorpion-man, kept watch[1]. Thus we understand how the evangelist arrived at the strange expression "gates of hell" for the power of the demons of the underworld, and what caused him to contrast the gates of hell with Peter's iron. This contrast, however, was intensified by the fact that, just as the constellations of Hades are located at the southernmost or lowest point in the sky, Cepheus is the

[1] Cf. on the gates of hell DELL: op. cit. 27ff.

northernmost of all human-shaped constellations and takes its place directly near the North Pole, where the Babylonians imagined the seat of the supreme god Anu beyond the arc of the Milky Way with the "throne" of the god in the constellation of *Cassiopeia*[1]. *Cepheus* stretches out one hand towards *Cassiopeia*, which is understood by ARATUS and THEON as a "bolt" or "key"[2]. He seems to be taking the key to heaven and thus evokes the idea of the office of a closer at the gates of heaven in contrast to the protector as guardian of hell. Hence it says: "I will give you the keys of the kingdom of heaven ".

We used to know the archangel Michael as the guardian of the gates of heaven, and VÖLTER believes that the office of the heavenly keeper of the keys in Matthew was transferred from him to Peter. He bases this on Similitudines VIII and XI of the so-called Pastor of Hermes, an edification book written in Rome at the beginning of the second century, where the archangel Michael is presented as the lawgiver of the church and doorkeeper, but the church is thought of as a tower built on a high mountain[3]. It is indeed possible that this passage also had an effect on the evangelist and strengthened him in his symbolism. Jesus' saying about the authority to bind and loose, which he transfers to Peter, also has a double source: binding and loosing are the common Jewish expressions for "forbidding" and "allowing" and refer directly to the decisions of a lawyer[4]. Peter is thus also presented as a kind of lawgiver in the sense of Michael. At the same time, these expressions, which DELL wants to emphasize, express the "banishing" and "setting free" through sorcery (Ez. 13, 18ff.), meaning that Jesus transferred power over the evil spirits to his disciple®. However, the fact that the evangelist uses these two expressions in particular must also have been prompted by the fact that at the rising of Cepheus in *Scorpio*, the bond

connecting the two zodiacal fishes is located in the lower meridian with the constellation of *Cepheus* that the disciple is to be seen at the same time in the northern zodiacal fish[1]. This is because the rising position of *Cepheus* in *Scorpio* coincides with the position of Pisces in the lower meridian; as a result, the two constellations can explain and complement each other or stand in for each other. A closer look at *Cepheus* in the sky shows such an unmistakable relationship to the figure of Peter that the connection between the two is hardly in doubt. His head is located in the "fire" of the Milky Way. The rising of this constellation in the evening coincided with the setting of Sirius, the *Dog Star,* which, according to ancient belief, caused the summer heat of the dog days by rising in the morning. It was thus attributed the property that it doubled the heat of *Sirius*[2]. Hence the name Flammiger, Inflammatus, Incensus, Pyrrhacheus, i.e. the inflamed or fiery one, for *Cepheus*. But what name would be better suited to Peter, who according to the evangelical account, and perhaps only with regard to his image in the sky, is depicted as a real "hothead", with a

[1] Cf. JEREMIAS: Handbuch 53, 256.

[2] This view is obviously based on the fact that the ancient key was serrated, as is still the case today among the lower peoples and in the Orient. On Babylonian seal cylinders we see Samas as the opener of the gate of heaven with such a key. (Cf. H. PRINZ: Altorientalische Symbolik 1915, 82). Here we also find the image of an ancient lock with the corresponding three-pronged key. However, the well-known W of Cassiopeia is reminiscent of such a key.

[3] VÖLTER: op. cit. 17ff,

[4] Cf. WÜNSCHE: op. cit. 196t.

[6] Cf. DELL: op. cit. 38-46,

temperament that flares up quickly and goes out just as quickly, and is also otherwise thought of in relation to fire[3]? Because of this relationship – to the heat of the sun – *Cepheus*, the husband of *Cassiopeia* and father of Andromeda, is the king of the Ethiopians or the ruler of the land of the sun, and Peter is the "prince of the apostles!" The king of the Land of the Sun used to be depicted with a tiara on his head. The tiara, however, is the headdress of the Prince of the Apostles. In the false ending of the Gospel of John 21:16, Jesus says to Peter: "Feed my sheep I" "Truly I tell you, when you were young, you girded yourself and walked wherever you wanted. But when you grow old, you will stretch out your hands, and another will gird you and lead you where you do not want to go" (ibid. 18). And the author adds: "But he said this to indicate by what death he would glorify God." As is well known, Peter is said to have been crucified upside down in Rome on the occasion of the so-called Neronian persecution, which is, of course, only an invention. But *Cepheus* was also seen by the ancients as a shepherd with his sheep. He was depicted wearing a girded robe and stretching out his hands in the shape of a cross[4]. And *Cepheus*, along with *Heracles* and *Pegasus*, is the only figure in the sky who is depicted with his head down! *Cepheus* himself is in the immediate vicinity of the heavenly cross,

[1] Cf. "Das Markusevangelium", 78,3, 276.

[2] HORACE: Od. 23,17.

[3] In Mark (14, 66) he warms himself by the fire, and his mother-in-law has the fever, the fire-sickness.

[4] "Cepheus, bearded man in long girded sleeves, similar to the theatrical costume of the kings on the monuments influenced by tragedy scenes (feet in shoes?), Phrygian cap, floating to the right

namely the *swan;* at his rising, the *southern cross* culminates, and the *Argo* tends to sink. Hence the "ship of Peter", which is one of the gifts of the Prince of the Apostles. And even the cockerel, which is usually associated with Peter as a guardian at the gates of heaven, does not seem to have owed its origin to the thrice repeated cockcrow, which is connected with the less praiseworthy denial of the Master by his "rock-solid" disciple, but rather to the fact that *Cepheus* stretches out one hand towards the celestial key (*Cassiopeia*) and seems to hold the "bird" in the other, which was interpreted as a "cock" by the Arabs and Hebrews; *Scorpio* and *Orion,* which have an astral relationship to *Cepheus*, were also associated with the rooster (Orion as a buttercup!). Finally, the image of the prince of the apostles, shepherd of the nations and father of faithful Christianity, that *Cepheus* is the "father" among the constellations, and his outstretched arms, according to ARATUS and THEON, should express his "fatherly pain over the threat to his daughter *Andromeda* by *the whale* (*Cetus*), a movement which, however, could just as well be regarded as that of blessing[1].

Thus the notorious passage Matth. 16, 16-19, which has

with outstretched arms", is how THIELE characterizes the figure of Cepheus on the so-called Globe of HIPPARCHUS in Naples (Antike Himmelsbilder 1898, 28).

[1] Cf. DUPUIS: op. cit. under "Kepheus". Peter's strange vision, which he is said to have had according to Acts 10, 9ff. when he climbed onto the roof of his house to pray, also seems to have been inspired by the sight of the starry sky or the globe. He saw an enormous canvas coming down from the open sky: "in it were all the four-footed and crawling animals of the earth and birds of the sky". Is this not the Milky Way, which rises in Scorpio at Peter's

had such a disastrous influence on the whole life of Christianity, indeed, of all mankind, and has determined world history down to the present day, has come about from a strange intertwining of mythical and astral relationships, and the so-called primacy of Peter-Kephas has its "bedrock foundation" in truth on the celestial globe, in the constellation *of Cepheus*, which provided the Prince of the Apostles with all the signs of his glory. Finally, the fact that the religion of Mithra also made a significant contribution to this, and in the Catholic Church the faith of the followers of Jesus merged with that of the worshippers of the Persian God to form a unity, has already been discussed earlier[1].

In any case, the relevant passage in Matthew is merely an extension of the corresponding text in Mark in the interests of Roman supremacy. This is also confirmed by the contradiction between it and Matthew 18:18, where the power to bind and loose is not attributed to Peter but rather to all the disciples. For this passage obviously points to a time when the power to judge and discipline was vested in all the disciples, or rather in the churches represented by them as the heirs of apostolic authority (HOLTZMANN).

Whether the author of the Gospel himself or a later author made the expansion of the text cannot be determined with certainty. In any case, it is only attested by TERTULLIAN

ascension and contains within and below it the birds of the sky and the most diverse quadrupeds and creeping things in the form of constellations? When Peter culminates on the roof of the sky (at the North Pole) and, as if praying, spreads out his arms, the Milky Way reaches its highest point in the sky. Seen from the pole, however, the arching of the Milky Way is like the spreading and descending of a large canvas!

(around 200), who quotes it in the wording[2]; however, this does not rule out the possibility that it could already have been in Matthew's original Gospel[3]. Since we have to rely on mere conjecture for the time in which Matthew wrote, the whole question is unanswerable. The only certainty is that the author had the Epistle to the Galatians and the Epistle to the Romans at his disposal. And in any case, the content of the passage is read purely from heaven, and the words it refers to are nothing less than those of a historical Jesus. One would like to be enraged that the passage, despite its obviously "forged" nature, has been accepted with faith for so long and that even today every doubt about its authenticity is rejected with indignation by the appointed servants of the Church. However, "mundusvult decipi". After all, Mark does not contain any history and the Gospels were only written for the purpose of providing a reliable basis for certain currents, expectations and views of the faithful in the interests of church life.

[1] Mithra, who also bore the name Petros, is also depicted in the form of a lion-headed monster with the heavenly keys and had his most respected shrine together with Attis and his mother Cybele on the Vatican on the site of today's St. Peter's Church, where his chief priest bore the name pater, pater patratus, father of the fathers, and his successor, the Pope, still bears the name of the Mithra priests!

[2] TERTULLIAN: De pudicitia 21 and De praesr. haer. 22.

[3] Cf. SCHNITZER: "Did Jesus found the papacy?" GRILL: Der Primat des Petrus, 1904. GRILL suggests that the passage was written in the last two decades of the first century, while VÖLTER (op. cit.) assumes the year 119 as the date of composition.

FROM THE TRANSFIGURATION TO THE ARREST OF JESUS

(Matthew 17-26, 46)

We now turn to the story of the *transfiguration of Jesus on the mountain*. Like the story of the *moon addict*, it takes place in *Sagittarius*, which corresponds to Mark's account; and Matthew also follows his model in that he appends the second *prophecy of the Passion* to these two stories. Here, however, he now inserts the tale of the *stater in the mouth of the fish*. In order not to give offense regarding the temple tax, Jesus commands Peter to cast the line: "And take the first fish that comes up, and when you open its mouth, you will find a stater in it": the first fish that comes up is the constellation of the *dolphin* near the rising Milky Way, and this takes place in the constellation of *Sagittarius* (Table XII and I).

The narrative turns to *Capricorn*. As in Mark, the *dispute between the disciples* takes place here, but without Jesus' significant remark about the first and last to swap places. The *twins* rise when *Capricorn* sets. Hence the word about the *children who should not be teased*. The bond of Pisces culminates. Jesus repeats the word of *binding and loosing* and says with reference to the twins: "If two of you become one on earth about anything you ask for, it will be done for them by my Father in heaven."

In Mark, this is followed by the story of the rich young man who prostrates himself before Jesus. The story takes place in the *water man,* where the kneeling culminates. Matthew brings the parable of the *scarf servant* instead, in which there are even two prostrations and bending of the knees. The parable itself has its side piece in the Talmud,

where it reads Tanchum 30: "God confronts the man: 'How great is your debt to me! You sin against me, and I have patience with you. Every day when you go to sleep, your soul comes to me and gives an account and remains before me as a debtor; but I give you back your soul, which is my property. So you, too, return the pledge to your debtor every evening." FIEBIG cites another parable instead, which is attributed to Rabbi JOSE the priest (around 90-130), and in which it is said of a matter that it is like "a man who offers his neighbor a pledge, and he sets a time (for repayment) for him in the presence of the king. And he swore to him by the king's life. The time approached, but he did not pay him. So he came to appease the king. And he (the king) said to him, "My offense is forgiven you. Go and appease your neighbor." (Rosh hashanah fol. 17b). The similarity is indeed striking. "Both the rabbinical parable and Jesus' parable are about the forgiveness of a monetary debt. Both times the debt is canceled. Both times it is about a king who forgives the debt, and both times the king is a metaphor for God. Both Rabbi JOSE and Jesus also have the idea that God can only forgive the sins that people commit against each other if the person is reconciled with his fellow human being. The emphasis on forgiveness between people, and the idea that this forgiveness is a precondition for God's forgiveness, is therefore not original to Jesus, but can also be found in the rabbis of his time. That R. JOSE coined this idea for the first time is not likely. It already appears in the Mishnah as a valid rule. Nevertheless, of course, it cannot be claimed that Jesus' thoughts were dependent on the Mishnah or on this parable of R. JOSE. One can only see that a rabbi of the New Testament period did not perceive Jesus' thoughts in Matthew 18:21 ff. as something completely new and exorbitant[1]." That is enough. That Jesus' parable is more vivid, more plastic, more artistic than that of R. JOSE can be

conceded to FIEBIG without proving anything for the "authenticity" of the parable, namely its origin from Jesus, since the Gospels do not belong to the rabbinical literature, but to that of the Diaspora influenced by Hellenism. What FiEBiG also cites in favor of this "authenticity", the greater "eternal content" (I) of the Gospel parable, only corresponds to the religious nature of the Jesus sect. From a chronological point of view, there is nothing to prevent the dependence of the Gospel on R. JOSE, since Matthew could only have written his work during the first half of the 2nd century under any circumstances.

Such a dependency is all the more obvious here, however, as we are obviously dealing with a later insertion into Matthew's original text in this parable. For with the question about *divorce* and the story of the *children whom Jesus blesses*, the evangelist returns to *Capricorn*, in relation to whom Mark presents these things, while the rich *young man,* whose story now follows, does not prostrate himself before Jesus, and not only does Jesus' word about the twelve thrones on which the disciples will sit at the Last Judgement point to *Capricorn* as the last of the twelve signs, but also the word about the first and the last, which Matthew only now presents.

This is not contradicted by the fact that the evangelist inserts the parable of the *laborers in the vineyard* at this point. For the laborer in the vineyard is *Bootes*, the astral representative of the first winemaker Ikarios, with whose rising the grape harvest coincided (see 50 above), and Bootes culminates in *Capricorn*. This parable is also found in a similar version in the Talmud: "To whom was Rabbi Bon,

[1] FIEBIG: op. cit. 61 f.

son of Chaja, to be compared? A king who hired many workers, one of whom excelled. The king called him to him and conversed with him. When evening came, the day laborers came to collect their wages, and the king gave the favored worker the same wages as the others. The others grumbled: "We worked all day, but this one only worked for two hours, and yet he gets the same pay as us." Then the king rebuked them with the words: "He has done more in two hours than you have done all day long/* The parable describes the same process as that of Jesus, although its point is different. However, it is unlikely that it served as a model for the evangelist because it is attributed to Rabbi ZETRAI, who only lived around 300 CE. On the other hand, the rabbi is also unlikely to have borrowed the parable from the Gospel. For, as FIEBIG remarks: "R. ZE'IRA I was not so poor that he could have had Mt. 20 in mind as a model for his parable [1]/* Given the deadly enmity between the rabbis and the Christians, the assumption that they borrowed Gospel material and ideas is as good as impossible. Here, too, the similarity in content and form between the Protestant parables and those of the Talmud is evident, which rules out the possibility of drawing a conclusion based on the "uninventiveness" and "uniqueness" of Jesus' parables.

The basic idea of the parable is that of the "good" God in contrast to the "just". Love is above justice; the essence of God is love, not justice, but giving goodness [2]): this should be emphasized here with particular urgency. The parable opposes the Pharisaical view that God owes it to the righteous to reward him according to his performance. It wants to show how God rather shows mercy before justice (cf. Rom. 4:4). There can be no question of a "fundamental inner overcoming of the idea of reward", of which the theologians fabulate with reference to this parable, not even Luke 17:10, according to

which everyone only does what he owes to do and has no right to claim a reward for it ("We are all useless servants"). After all, Luke io, 7 says: "The laborer deserves his wages", and yet the whole of the highly praised morality of the Sermon on the Mount is based exclusively on the idea of wages. And by the way, we also read in the Talmud: "He who practices virtue only to satisfy his own needs has degraded it to a means, has denied that it is an end in and of itself. He who makes it the subject of his petty desires, who practices it with a view to temporal advantage, is a day laborer who lends his strength to another's purpose. That is why our sages say: Do not be like servants who serve their masters for wages[1]." And further: "The pious man delights in God's commandments, but not in the reward of his commandments[2]." "Job served God only out of love" and Job was regarded by the rabbis as the model of truly pious people. "He who is pious out of love for God stands higher than he who is pious only out of fear of punishment[4]."

The story of the *sons of Zebedee*, who according to Matthew prostrate themselves and their mother before Jesus, still seems to take place in *Capricorn*, at the setting of which the constellation of *Virgo* (Mother of Heaven) is in the lower culmination, while the *twins* are coming up on the eastern horizon and the kneeler is approaching its highest point. However, with the words about the *cup* that the disciples are to drink, we are already in *Aquarius,* to which the heavenly cup belongs, and at the rising of which the constellation of the *cup* sets. Mark, in whom the scene took place in the *fish*, also alludes to the sacrament of baptism at this point. This allusion is missing in Matthew. But since he now moves forward into *Pisces* with his narrative, he has *two blind men* confront the Savior before Jericho instead of the one blind man, as he referred to *Orion* or *Sagittarius* in

Mark.

This brings us back to Mark. *The sending out of the disciples after the donkey* and the *entry into Jerusalem* also takes place in Matthew in the *ram*. But he does not merely have the disciples find a colt tied to a donkey, but adds a female donkey to it and has Jesus ride into the holy city on both donkeys (!). At first, this only seems to be due to the relevant text of Zechariah 9:9, in which the evangelist interprets the Hebrew "parallelism membrorum" as two donkeys and has Jesus sit on both. But he will have been strengthened in this strange idea by the fact that at the rising of the ram, Cancer is in the lower meridian; but the two so-called donkeys are in this meridian. As Mark in his narrative looks had focused on the upper meridian, Matthew therefore owes his corresponding narrative to the reference to the lower meridian.

The *cleansing of the temple,* the story *of the withered fig tree* and the *question of authority* also take place in *Taurus* in Matthew. But already with the parable of the *two unequal children* (tekna), the narrative glides over into the *twins*, to which the vineyard also belongs, as *Bootes* the vinedresser goes down with the rising of the *twins* and culminates in their sinking. This is why the evangelist also uses the *parable of the wicked vinedressers* here, which in Mark had no astral connection. And it is also true of the *twins* when Matthew brings up the *parable of the royal wedding* at this point[1]. The meaning of the parable is reminiscent of R. ELIEZAR BEN

[1] Abot 1. 3.

[2] Aboda Sarah 19 a.

[3] Sotah 36.

[4] Sotah 36 and others.

HYRCANUS (around 90-130 CE), who said that a person should be converted the day before his death and, when asked by his disciples whether a person knew on what day he would die, replied with Eccl. 9:8: "Let your clothes be white at all times, and 01 be not white on your head". He therefore meant that a person should repent every day, because he must always think that he could die tomorrow. R. JOCHANAN* BEN SAKKAI said: "The matter is like a king who invited his servants to a meal but did not set a time for them (to begin the meal). The wise among them adorned themselves and sat at the door of the king's house. The foolish among them went about their work. Suddenly the king asked for his servants. The wise among them went in before him, adorned as they were. But the foolish ones went in before him, filthy as they were. Then the king was pleased with the wise, but angry with the foolish. He said, "Let these who have adorned themselves for the meal sit down and eat and drink; let these who have not adorned themselves for the meal stand still and watch[2]." The parable is traced back to Isa 65:13f. in the passage mentioned by R. MEIR (130-160 CE): Thus says Yahweh: "Behold, my servants shall eat, and you shall hunger; behold, my servants shall drink, and you shall thirst; behold, my servants shall rejoice with gladness of heart, and you shall cry out with pain of heart." But the parable is also told by R. ELIEZAR himself: "A king had a great banquet prepared, in which the traveler on the road (cf. Matth. 22, 9) was also summoned to take part, and it was made known to everyone what food and drink would be served at the king's table (cf. Matth. 22, 4). Thus

[1] Cf. "The Gospel of Mark" 102.

[2] B. Shabbat fol. 153a.

[2] Bereshit rabbah Section 62, fol. 60, col. 3.

God shows the righteous in this life what their reward will be beyond the grave[3]."

If we now look at the Gospel parable, it is obvious that it has come about in a highly clumsy way, through the corruption of a Jewish model. The invitation to a meal that has already been prepared, the hostile and groundless refusal of the invitees to come to the wedding, who even allow themselves to be carried away to mistreat and even kill the king's servants, his blind rage when he sets fire to their city in revenge, his anger at the untimely garment of one who has just been brought in from the highway and the terrible punishment he receives for an offense that is not an offense – all this shows the hand of such a bad bungler that there is no need to say anything more about it and it is completely inappropriate to agree with FIEBIG that this is only a "very strong"(!) way of describing Jesus, even a proof of the "authenticity" of that parable. If Jesus really had coined this parable, we could not think very highly of its parable-forming power, because a parable cannot be any worse than that of the royal wedding. In this case, however, we can safely say that the parable of the royal wedding has been cobbled together from the rabbinical parables cited, and it only raises a smile when FIEBIG wants to see in it the testimony of "a powerful personality and a creative imagination and narrative art" and finds its authenticity confirmed by the fact that it reflects a "battle situation" "in which Jesus found himself". Incidentally, the corresponding rabbinical parable seems to have been very popular, as it is also found again in Midr. Kohelet Rabbah 9, 8 in a new version, which, however, cannot be regarded as an improvement[1].

In Mark, the story of the *interest rate* was set in *Taurus*

(*Leo – Regulus*). In Matthew it is without 'astral relationship, and the same applies to the *question of the resurrection, the question of the highest commandment* and the *question* of *Christ as the Son of David,* which are also without such a relationship in Mark.

With the speech against the Pharisees, the narrative turns to *Cancer:* the "chair of Moses" is *Cassiopeia*, the constellation of the *throne*, which culminates in *Cancer*. It corresponds to the highest point in the zodiac, which by right belongs to the Messiah. Matthew 10, iff. In *Cancer*, Jesus sent the disciples out on a missionary journey and had him give a great speech to them. It is perhaps only a reminder of this when the speech against Pharisaism in Matthew 23 is interspersed with admonitions to the disciples (23, 8-12), whose behavior should be compared to that of the Pharisees is represented. The throne of heaven is also the key to heaven, while *Orion* guards the passage through the Milky Way with a dismissive gesture; hence the accusation against the Pharisees that they closed the kingdom of heaven and denied entry to those who wished to enter.

For the rest, the whole discourse is only a more detailed elaboration of the rebuke of the Pharisees' lip service and their outward view of the purity regulations already mentioned earlier in 15:1 ff. In this context (23:25), the evangelist adds the words about cleansing the cups, jars and kettles (Mark 7:4ff.), which were missing in the corresponding passage (15:1-20). Matthew rightly felt the need to conclude the arguments with the Pharisees with a powerful climax, where Mark 12, 38-40 had been content with a meagre warning against the arrogance of the scribes.

[1] Cf. on this FIEBIG: op. cit. 17-32.

He has Jesus give a long speech in which all the resentment of the oppressed and repressed Amhaarez against their law-abiding opponents is unleashed. But even this speech is only an artificial creation of the evangelist, stitched together from all corners and ends, as when he borrows the sevenfold woe against Pharisaism from Isa. 5, 10, iff. and Hab. 2, and in the whole he has in mind more the speeches of the prophets against the rulers of the people than the historical Pharisees[1]. The speech is obviously invented from the point of view of a later time and not that of Jesus (cf. Matth. 23, 34). It happened to the evangelist that in v. 35 he confuses Zechariah the son of Jehoiada, who was stoned to death in the courtyard of the temple at the command of King Joash, with Zechariah the son of Baruch, who was stabbed to death by the Zealots in the temple during the siege of Jerusalem by the Romans in the year 70 for alleged treason[2]. Some of the accusations made by Jesus against the Pharisees are also quite unjustified, such as their indiscriminate catching of souls, the consumption of coins, dill and caraway seeds, or the fact that the Pharisees declared the oath by the temple and altar null and void, but allowed the oath by the gold of the temple and the sacrifice on the altar to stand[3]. But *Cancer* is followed by the constellation of *Leo,* and at the rising of this image is the *altar* in the lower culmination, the altar by which, according to the ancients, the gods were supposed to have sworn when they united to fight the Titans, and which was supposed to be included among the stars as a reminder of this[4].

[1] Cf. Christusmythe II, 32/ff.

[2] Cf. JOSEPHUS: Jüd. War IV, 5, 4.

[3] Cf. Ne-darim 10b, 14b.

[4] HYGIN 1, 2c, 40; THEON p. 147.

The mention of the cups and bowls also points to the constellation of *Leo*, namely the vessel of *Aquarius*, by means of which he cleanses people of their sins at baptism and which sets when *Leo* rises, while the *northern crown,* which was also regarded as a bowl, is located in the lower meridian. But the expression "brood of vipers and serpents" and "whitewashed tombs" for the Pharisees, as well as the reference to the tombs of the prophets, the monuments of the righteous, their bloody deaths and hell also fit the *lion*. For this is accompanied by the *scorpion* with the autumn serpent flaring up above it, together with the *altar* in the crossing, of which we have come to know the latter as the sign of death, its main star *Antar* as the tomb and the latter as the gravestone and the representative of hell. Finally, the image of the hen and her chicks, which has its model in Isa. 31:5 ("Like fluttering birds, Yahweh of hosts will protect and save Jerusalem, cf. also Ps. 36:8 and Deut. 32, 11) refers to the sign of the *lion*. For at the rising of *Leo* the Pleiades culminate, and these were regarded by the ancients as a hen with her chicks.

Jesus' discourse on the end times now follows, pointing out that no one knows anything more precise about the time of the Messiah's coming. The evangelist exhorts us to be constantly ready for this and seeks to illustrate the suddenness of the Lord's coming through the days of Noah, in which people pursued their needs and distractions, only to be surprised by the flood. The *Argo* (ark) of Noah culminates: we have entered the sign of the *virgin*. This is made even clearer by the corresponding passage in Luke 17:28 ff., where the evangelist places the memory of the days of Noah alongside that of the days of Lot and exclaims: "Remember Lot's wife" (32). The memory of Lot's wife may also have originally been in Matthew's mind, but for unknown reasons it did not find

expression. The reference to the sign of the virgin is clearer when it says: "Then there will be *two* in the field, one accepted, one given away. *Two* will grind at the mill, one will be taken and one will be given away" (Matthew 23:24, 40f.). Here the number two refers to the twins, which culminate in the *Virgin*. And the relationship to this sign becomes completely clear when Matthew presents the *parable of the ten virgins* who go out with their lamps to receive the bridegroom in this context. The lamp or torch is one of the symbols that were given to the *virgin* in place of the ears of corn (star *Spica*), while the idea of the wedding, as has already been emphasized, is a symbolic one connected with the culmination of the *twins*. The parable itself is reminiscent of the parable of the royal wedding, insofar as it is intended to illustrate the unpreparedness of the Messiah's arrival, and it is just as bad as the latter, given the unnaturalness of its premises. HAUSRATH also comments on the parable with a shrug that it "attaches a seraglio to the Messiah", and finds that "the overly clever virgins with their disobedience and Jewish cleverness are almost more unsympathetic than the careless ones who have forgotten their oil[1].

The parable of the *entrusted pounds* also deserves little praise. It is unnatural and psychologically untrue that the servants, who have gained twice as much with the property lent to them through skillful speculation, should pay back what they have borrowed to the lender together with their profit, since it is not said that he lent them the money in order to do business with it for him; and it is unjustified that the master should be hard on the one servant who buried the pound, since the servant could not have been required to do more than return to the master the goods entrusted to him unharmed, quite apart from the way in which the speaker of the parable ends up being out of character when he lets the

master reveal himself as God and the latter equates the "wicked and lazy" (?) servant into hell because of his behavior(l). The idea of God in the sense of such a "Lord" and the king from the parable of the royal wedding seems less suitable for dethroning the "righteous" God in the Jewish consciousness in order to put the "loving Father God" in his place. The parable of the familiar pounds contains the figure of speech of reaping where one has not sown and gathering where one has not scattered: the virgin is the sign of the harvest and the gathering of the fruit.

With the final turn of the parable, the depiction moves on to the *scales,* the sign of judgment and in particular of the Last Judgment, in which the separation of the good from the bad, the sheep (*rams* in the west) from the goats (*ibex* in the lower meridian) takes place. The words: "Go, you blessed of my Father, inherit the kingdom prepared for you from creation" have come about with regard to Ps. 37:22: "Those blessed by him (Yahweh) will take possession of the land, and those cursed by him will be cut off"; they express the idea of predestination in a way that cancels out all personal merit and responsibility. The words: "I have starved, and you gave me food, I was thirsty, and you gave me water etc." are copied from Isa 58:7 and Ez 18:7.

The scales are followed by the *scorpion*, the sign of death. This is also where Mark had Jesus speak of his extradition and death and had his enemies decide the Messiah's downfall. Matthew calls the high priest, who is at the head of these enemies and whose name Mark had concealed, Caiaphas. A high priest Joseph, "who was also called Caiaphas", is also mentioned by JOSEPHUS Altt. XVIII 2, 1

[1] Jesus u. d. nt. Schriftsteller 1909, II, 68.

and 4, 3, and it is said of him that he took office before PILATE's appointment as procurator and was only deposed after PILATE's departure. Strangely enough, however, the Talmud knows nothing of a high priest Caiaphas. It lists all the names of those who led the synod from ANTIGONUS (around 200 BCE) until the destruction of the temple: Caiaphas is not among them. According to JOSEPHUS, he is said to have administered his office for eighteen years; but Jewish tradition knows nothing of this either, although the Talmud lists all those by name who served as high priests in the temple for ten years and more. Only in the Mishnah Para III 5 is an Elijah (Eljoeinai, a son of Quaiif) mentioned, who is said to have been high priest in the post-Hasmonean period[1].

How did Matthew get his Caiaphas? It is unlikely that he took the name from oral tradition, because otherwise JOSEPHUS would also have to mention this Caiaphas. However, the addition of "who was also called Caiaphas" to the name of the high priest Joseph makes such a suspicious impression on the Jewish historian that many, including BRANDT[2] for example, have rightly declared it to be a Christian insertion. In truth, Matthew did not know the name of the high priest who was supposed to have condemned Jesus. So he simply took it from the globe. When *Scorpius* rises, the constellation of *Cepheus*, the king with the priestly headdress (tiara) and priestly robe, is at the lowest point in the sky. He had already played the role of Cephas (Peter) before and now had to put up with the distortion of his name to Caiaphas!

At the rising of *Scorpio*, the cup has entered the upper meridian, the cup of Aquarius has entered the lower meridian, *Virgo* is beginning to culminate, and the head of Orion, on which the water of the Milky Way flows down, is

in the process of setting. At this point the evangelist tells the story of the *anointing of Jesus in Bethany,* that Mark had played in *Gemini*. The *scorpion* is not only the sign of death, but also that of burial, provided that the heavenly grave, the star *Antares,* is located in it. Jesus alludes to his burial, and Judas goes to the "chief priests" and has them weigh out thirty pieces of silver for the intended delivery of his Master.

This is followed by the *preparation of the Passover meal* and the *celebration of the meal* itself: Bread (Virgo) and cup culminate in *Scorpio*. *Cepheus* is in the lower meridian, which is why Peter (Cephas) has to take the floor during the walk to the Mount of Olives, which follows the meal, and lighten the gloomy mood of death of Jesus and the disciples with his assurance that he will not abandon the Master even in death. Then follows the scene in *Gethsemane* with Jesus' request to let the cup pass him by, which here, as already mentioned, takes up its position in the upper meridian.

[1] Cf. JOSEPHUS: Altt. XIX 8, 4, according to which an Elionaeus, son of Canteras, was appointed high priest by AGRIPPA I (41-44).

[2] The Protestant History 83.

JUDAS ISCARIOT

(Matthew 26, 47 ff; 27, 3-10)

And Judas, *the Sagittarius,* appears and with him a large crowd with swords and shakes: the sword *of Perseus*, the heavenly soldier, is in the lower culmination, *Bootes* with his staff (shake) is in the upper culmination, but opposite *Sagittarius* are the *twins* with intertwined hands and in a loving attitude towards each other, as if one would like to embrace the other. The *sun* is now completely under the control of its heavenly adversaries, the winter stars, while at the setting of Sagittarius *Orion* strikes the *bull* and thus determines the image of the disciple who stretches out his hand and cuts off the ear of the servant of the high priest, and the word of Jesus before the coming of the sword refers once again to the position of the sword in the sky.

In Sagittarius, Virgo culminates with the *scales of judgment, Cepheus* has risen and *Gemini* is setting. This is why the *judgment session of the synod* takes place here under the chairmanship of the high priest Caiaphas, who tears his clothes in anger (note *Cepheus*' agitated gesture), and two(!) witnesses appear against Jesus and seek to convict him of blasphemy. Here too, as in Mark, *Peter's denial* coincides with the position of the Petrine fish and the "maid" *Andromeda* in the lower meridian and with the rising of *Cepheus*, since the tail end of the *scorpion,* in which the scene took place in Mark, comes up at the same time as the rising of *Sagittarius*, while the crowing cock corresponds to the *swan* or *bird* that the Hebrews and Arabs saw it as a rooster, rising above the horizon in *Sagittarius*. This is where Matthew inserts the story of the *end of Judas*:

"When Judas, the man who delivered him up, saw that he was condemned, he repented. And he brought back the thirty pieces of silver to the chief priests and elders, saying, 'I have sinned in that I delivered up innocent blood. But they said, "What is that to us? You watch. So he threw the pieces of silver into the temple, withdrew, and went away and was raised. But the chief priests took the money and said, "It is not right to put this into the temple treasury, since it is blood money. But they made up their minds and used it to buy the potter's field for the burial of strangers; for this reason the field has been called the field of blood to this day. Then the words of the prophet Jeremiah were fulfilled: "And they took the thirty pieces of silver, the price of the treasured possession of the sons of Israel, and gave them to the potter's field, as the Lord commanded me" (Matthew 27:3-10).

The evangelist himself indicates that his narrative is spun out of an Old Testament prophecy. However, the word quoted does not come from Jeremiah, but from Zechariah 11:13t, where it reads: "But Yahweh commanded me: 'Throw it into the treasury, the glorious prize of which I was esteemed worthy by them. So I took the thirty pieces of silver and threw them into the treasury of the temple." Now Jeremiah (32:6-15) is once forced to buy a field for seven shekels and ten pieces of silver, whereby he "weighs out" the money for this and puts the bill of sale in a potter's vessel. From the memory of this, the evangelist made the mistake that the first statement came from Jeremiah, and the fusion of both statements led him to the story that the Messiah (like Yahweh in Zechariah) was valued at thirty pieces of silver, that his "betrayer" had the money for his deed "weighed out" (Matt. 26:15) and that he then threw the money into the temple. The Jews, however, did not want to tolerate the

blood money in the temple treasury (of Zechariah) and bought the potter's field (of Jeremiah) for it. At the same time, the evangelist had Deut. 23:19 in mind, a passage according to which unlawfully acquired goods were not to be brought into the temple. Perhaps there really was a so-called "field of blood" in Jerusalem, which Matthew then associated with the blood money for Jesus.

But what could have prompted Judas to throw the money into the temple other than the remorse he felt for what he had done? And what other end could he have come to than death by hanging, just as the Old Testament example of Ahithophel, who betrayed David in a vile manner and who, when he saw that his counsel was not carried out, went home and hanged himself (2 Sam. 17:23)? Was it also said in Psalm 69:23 of the enemies of the righteous that their table would become a snare for them and a trap for the safe? But that it would come to a bad end with Judas was already foretold by Mark himself when he had the Savior pronounce his woe over the one through whom the Son of Man would be delivered: it would be better for him if he had not been born. "He wanted the curse," we read in Psalm 109:17, "so let it come upon him! He put on the curse like his garment, and it entered his bowels like water!"* [6] "Let his days be few, and let another receive his ministry" (ibid., 8). "Let his dwelling place become desolate, and let no one dwell in it. Blot him out of the book of the living, that he may not be written with the pious" (Ps. 69:26, 29). Acts 1:15 ff. refers to these words on occasion of the election of Matthias as apostle in place of the deceased Judas, alluding at the same time to the death of the "traitor": it has him fall headlong and burst in two, so that his intestines were poured out, which PAPIAS then depicted in an even more gruesome way by actually letting the water penetrate Judas' insides, causing his body to swell

horribly and finally burst apart.

The whole narrative is in fact, as WEIDEL says, "a prime example of productive historiography" based on the Old Testament and – we can add – astral mythology: we are in the constellation of *Sagittarius;* he represents Judas, the transmitter. The *altar* has risen to his side and evokes the memory of the temple with the altar of sacrifice. In front of him in the *Serpent Bearer* is the *"Arabian Garden",* which we have already seen as the heavenly *field*; it is bordered on one side by the "blood" of the Milky Way[1] and within it is the heavenly tomb. This is how it gave rise to the idea of the "field of blood", which the priests bought to bury strangers. The weighed pieces of silver, however, can be seen in the constellation of the *cradle*. It culminates in *Sagittarius* and, as we can see from PIPER'S "Mythology of Christian Art" II, 1851, 300, the idea of the weighing of Judas' wages was still associated with it in the Middle Ages. If we imagine the *archer*'s bow, we may even find the movement of throwing in the position of his hands. The way in which he appears to crush the southern crown with his forefeet may also help to complete the picture.

The depiction of Matthew shows how patiently the Old Testament and the starry heavens could be used in the service of this "productive historiography". Matthew's account shows how patiently the Old Testament and the starry heavens could be used in the service of this "productive historiography". But in the end, it too is nothing more than a particularly gross and easily verifiable case of evangelical "historical representation", while it is otherwise produced according to exactly the same method that we have also found in use elsewhere in the Gospels.

[1] See my “Gospel of Mark" 139.

THE END OF JESUS

Jesus before PILATE! Since the scene in Mark also takes place in *Sagittarius*, the connection to the "oldest Gospel" is once again reached. PILATE is, astrally speaking, none other than the now culminating *Bootes*, the man with the pilum, the javelin or the lance. The choice given to the people between Jesus and Barrabas points to the *twins* opposite the *archer*. But the story of PILATE's wife also finds its astral expression in the culmination of the *Virgin with the scales*; and when PILATE washes his hands before the people in order to shift all the blame for Jesus' death away from himself, this motif of washing hands may also be inspired by the constellation of *Sagittarius*, which appears to wash its hands in the waters of the Milky Way and which was also regarded as a "royal" constellation (panel XII).

In his account of the *scourging, mocking and crucifixion of Jesus*, Matthew essentially agrees with Mark, and the same applies to the astral relationships of these events to *Capricorn*. The only new feature in Matthew is that at the moment of Jesus' death the earth trembles, the rocks split open, the tombs open and many bodies of the departed saints arise, come out of their tombs and after Jesus' resurrection come into the holy city and appear to many (Matth. 27:51 ff.) Now one of the Old Testament passages that caused Jesus' last cry on the cross is Joel 4:16, where it says that heaven and earth trembled at the voice of Yahweh (cf. Joel 2:10; Amos 8:8; Jeremiah 4:23t.). Isaiah 26:19 reads: "May your dead come to life again. Awake and rejoice, you who lie in the dust! The earth will cast off its shadows." Matthew calls those who have fallen asleep saints because it says in Isaiah 26:2 that Yahweh's wrath against the iniquities of men caused the

earthquake and that the earth would no longer cover those who had died on it, which the evangelist had in mind the prophets of the old covenant (cf. also Isa. 24:18f., 20). So here the resurrection of the dead appears as a kind of judgment on the inhabitants of the earth, and therefore Luke has the crowd that has flocked to the crucifixion go into themselves at the death of Jesus, beat their breasts in fear and turn back (Luk 23:48).

The idea that the saints and righteous would be resurrected at the Messiah's entrance into heavenly glory was also widespread in Jewish apocalypticism. IV Ezra 4:35 speaks of the righteous "in their chambers"; and in the Apocalypse of Baruch 30:1 ff. we read: "And afterward, when the time of the Messiah's coming is complete, he will return in glory (to heaven). Then all who have fallen asleep in hope of him will rise again. And it will come to pass at that time: the storehouses in which the number of the souls of the righteous have been kept will be opened, and they will come forth; and the many souls will come forth all at once, as *one* multitude, *of one* mind. But the souls of the wicked, when they see this, will perish with fear, for they know that their torment has reached them and that their doom is at hand."

What is meant by the "chambers" (tamieia) in which the souls of the righteous are enclosed, and which are also mentioned in Prov. 7, 27 as "chambers of death" (tamieia tou thanatou)? According to the latter passage, they are to be thought of as being in the underworld, Hades. The Revelation of John gives us more information about them when the seer, 6,9, sees "under the altar" the souls of those "who were slain there because of the word of God and the testimony they had". Here, the altar undoubtedly refers to the constellation of the *altar*, which is actually located in the so-called Hades region of heaven at the south. Hades region of

the heavens at the southernmost (lowest) point there, under the tail of the *scorpion*, the sign of death, within the Milky Way, which splits here and rises from it as a pillar of smoke towards heaven; but as the "way of the souls", as it was regarded in popular belief, it could also be regarded as the host of the blessed themselves, as they float up from the depths below the altar, wrapped in a robe of light[1]. If we now consider that the constellation of the *altar* culminates in the rising of *Capricorn*, we also understand for this reason how Matthew came to link the idea of the rocks splitting and the resurrection of the "saints" from their graves with the death of Jesus.

Matthew narrates the *burial of Jesus* in agreement with Mark. But when he wrote his narrative, the opinion must already have been in circulation that Jesus' disappearance from the tomb was caused by a deception of his followers. For he lets the "chief priests" and the Pharisees meet on the day after the burial, "the day after the preparation day", as the evangelist expresses it strangely with regard to Mark. 15, 42, since that day was the 15th of Nisan and thus a high feast day (HOLTZMANN), and ask him for an official assurance of the tomb, so that the disciples could not steal the body and tell the people that he had risen from the dead. Since Jesus is said to have spoken of his resurrection only in the innermost circle of his disciples and to have made it their duty to maintain the strictest silence about it, it is impossible that the Jews could have remembered anything Jesus said in this regard. PILATE gives them a guard – seen astrally, the scorpion-man or archer-centaurs in front of the "tomb" of the sun, the heavenly underworld – and allows them to

[1] Cf. BOLL: AUS der Offenbarung Joh. 32ff.

insure the tomb, whereupon they seal it together with the guard. The move is borrowed from Dan. 6:17, where the king seals the lions' den in which Daniel is imprisoned with his own hand. How inappropriate this move is, however, can be seen from the fact that the women who witnessed the process at the tomb come "at the end of the Sabbath, at dawn on the first day of the week" to check on the tomb, as if there were no guard at all, just as they did in Mark. 16:3 only worry about the stone (the constellation of the *altar,* which culminates in *Capricorn*).

The evangelist now goes on to relate how (in the presence of the women) a great earthquake occurred, an angel of the Lord descended from heaven, rolled away the stone and sat on it, but the guards, as if moved by the shock, fell to the ground, whereupon the angel calmed the women, informed them of the resurrection of Jesus and told them to announce to the disciples that the Lord had gone before them to Galilee. On the way to the disciples, however, the Lord himself appeared to them and, as they prostrated themselves before him in worship and embraced his feet, also told them that the disciples would see him again in Galilee. The fabulousness of this account is so obvious that there is no need to say anything about it. The same is true of the following story, according to which the guards went to the chief priests and told them what had happened; but the latter, after a previous consultation, gave them plenty of money and induced them to testify that the body of Jesus had been stolen by the disciples by night while they were asleep, promising them at the same time to bring their case before the governor if they were questioned and to pardon him.

That Roman soldiers should have testified to something like this, which would have cost them their lives, and at the same time should have testified to something which they

were prevented from perceiving by sleep, is such a clumsy and silly invention that we can leave it alone.

The end of Matthew's Gospel, according to which the disciples see their Master again on the mountain in Galilee, where he had directed them, prostrate themselves before him and receive the command to be baptized from him, also offers no historical tradition. The whole passage proves to be a later product of ecclesiastical invention due to the preaching of the mission to the Gentiles and the juxtaposition of the Father, Son and Holy Spirit, in whose name the baptism is to be performed[1]. It is therefore not regarded as historical by any serious scholar.

Finally, in this whole story of Jesus' suffering and burial, we should also remember the strange similarities with the mythical ideas associated with the Babylonian New Year festival in honor of Bel-Marduk[2].

It has thus become clear that the Gospel of Matthew *does not contain a single* feature that could lead us to assert the historicity of Jesus. This Gospel is in its entirety only an extension of the narrative material processed in Mark, and the "special material" contained in it is not only of "dubious quality" (WELLHAUSEN), but *completely without any historical value.* The individual stories are strung together according to the same astral scheme that is also found in Mark. Matthew's account runs in parts completely parallel to that of Mark. But where it deviates from the latter, it is always only in accordance with the relevant heavenly picture and in such a way that at the decisive points it nevertheless coincides with Mark again; and even if the scheme as a whole is carried out more consistently in Mark and perhaps also emerges more clearly, it is nevertheless also unmistakable in Matthew and proves the dependence of the evangelist on the astral

secret doctrine of contemporary Gnosticism.

[1] Cf. USENER: op. cit. 155L

[2] Cf. "Das Markusevangelium", 314. note 4.

THE STARRY SKY IN THE GOSPEL OF JOHN

In the Gospel of John, too, the order of the narratives is aligned with the course of the *sun* through the zodiacal constellations. The constellations that rise and set at the same time as a particular sign in which the *sun* is located, as well as those that are then in the upper or lower culmination, provide the keywords for the narratives, echo in them and are used as motifs in them, and in the sense in which the sun passes from one image to another, the course of the Gospel narrative also shifts.

In fact, the very equation of the Logos or Word with the light, the *sun,* and the life founded in it, invites us to apply the astral point of view to the Gospel of John: "In the beginning was the Word, and the Word was with God, and God was the Word. Everything was made through it. In him was life, and the life was the light of men. And the light shines in the darkness, and the darkness did not comprehend it. The true light, which enlightens every human being, was coming into the world. It was in the world, and the world became through it, and the world did not recognize it. He came into his own, and his own did not receive him. But as many as received him, to them he gave power to become children of God. And the Word became flesh and dwelt among us, and we beheld his glory, as of the only begotten of the Father, full of grace and truth. And from his fullness we have all received grace for grace. For grace and truth came through Jesus the Messiah (Christ). No one has ever seen God; the only begotten Son, who is in the bosom of the Father, he has declared it to us" (i, i-18).

The evangelist speaks the language of the mystic, or rather

of the mystery cult. He speaks of divine knowledge, which is said to have been revealed in Jesus, the Christ, to have taken on human form, to have embodied itself. But in accordance with an ancient connection of thought, the image of the light is subordinated to the concept of knowledge – light and Christ merge into one and the same concept for him, and in wanting to describe the revelation of God by means of his knowledge, the opening up of the divine heart and the birth and descent of the Son of God, he involuntarily uses the image of the *new birth of the sun* at the beginning of the year, as it shines into the winter darkness, but is not grasped by it, i.e. remains hidden at first. i.e. remains hidden for the time being, only to be recognized by those who sense its renewal as the primal source of all life, the giver of all grace, the agent of all power and glory. No one has seen God himself; but in the all-illuminating, all-enlivening, nourishing and glorifying power of the *sun*, the Son of God, as it were, gives visible evidence of his divine Father. "The true light, which enlightens every human being, had come into the world": this is a process that takes place every year in the zodiac sign of *Capricorn*, the same constellation in which the Synoptics had the birth of the Savior take place.

The Gospel of John has been denied the story of the birth of Christ. In the beginning of the Gospel, however, this birth is described, but in such a spiritualized way that only the initiated understand its meaning; and it becomes clear that the process of the birth of the divine Son is not a one-time, historical one, but the eternal birth of the Logos from the innermost being of God, as it symbolically takes place every year in the new birth of the *sun* and the struggle of the light with the winter darkness.

From the birth of the Savior, the narrative, as in Matthew, immediately moves on to the figure of the Baptist. Although

the Baptist is already mentioned twice at the beginning of the Gospel as the one who bears witness to the light (i, 6-8 and 15), it is clear that this is a later insertion, since the mention of the Baptist interrupts the context in a highly awkward and inadmissible way[1]. It makes sense that John only appears in the 19th verse, where priests and Levites on behalf of the Jews from Jerusalem ask him who he is, in a way in which the evangelist had Mark 8:27-29 in mind, and where he calls himself the "voice of one crying in the wilderness", but refuses to be taken for the Messiah.

We have become acquainted with the astral archetype of the Baptist in *Aquarius*. He is not the Christ himself, but he bears witness to him, insofar as the increase of light with the entry of the *sun* into this sign becomes generally recognizable. He is the heavenly Baptist at the Jordan, the Eridanus: Ea-Oannes, the baptizing god of the Babylonians and Syrians, as the "Gospel of Mark" has explained in detail (3, 5ff.). But the one who is to bring redemption is already in the midst of the crowd: the *sun,* which is in the sign of *Aquarius*, "the Lamb of God" (aram. amar = Logos!), who "takes away the sins of the world", because the *sun* in the heavenly *ram* will carry out the great atoning sacrifice for the world and thereby become fully revealed as the Redeemer. Insofar as it *precedes Aquarius,* John can say: "After me comes a man who has come before me, for he was the first before me. And I did not know him, but that he might be made manifest to Israel, therefore I came baptizing in water" (i, ßof.)[1].

In the meantime, Jesus moves on (i, 36): The *sun* enters the sign of the *fish:* Jesus wins the fishermen Andrew and

[1] WELLHAUSEN rightly says that the Baptist here suddenly snaps into eternity.

Simon Peter as disciples. The evangelist has complicated the simple process in Mark by saying that Jesus first draws two of John's disciples to his side, one of whom is Andrew, who then persuades his brother Simon to join Jesus. Andrew is the western of the two zodiacal fish who first enters the rays of the *sun*. He then finds his brother Simon and leads him to Jesus, just as the western fish of the zodiac, linked to the eastern fish by a band of stars, brings about, as it were, the union of the eastern fish of Peter with the *sun*. The following day, Jesus meets with Philip from Bethsaida, "the city of Andrew and Peter", and invites him to follow him. According to its name, Bethsaida is the "house of fish", the house of the two zodiacal fish, and Philip, the "friend of horses", is the constellation of the *heavenly horse* (hippos), i.e. *Pegasus*, which rises in its full form above the horizon in *Pisces* (Plate III) and was assigned to the "house of Pisces" by the ancient astrologers[2]. For the Nathanaei story 1, 46 ff. the astral connection seems to be missing. Or should the Israelite, "in whom there is no falsehood" (cf. Ps. 32, 2), whom Philip leads to Jesus and whom he claims to have seen beforehand "under the fig tree", be understood as the constellation of *Perseus* in the Milky Way, the heavenly tree, which is seen by *Philip-Pegasus*, as it were, over the horizon upwards and to the rising *sun*? When he learns from Jesus that he comes from Nazareth, he asks whether anything good can come from there, a very understandable question,

[1] What is remarkable is the author's effort throughout the Gospel to push the person of the Baptist down next to Jesus as far as possible (1, 6-8, 15, I9ff.; 3, 22ff.; 5, 33ff.; 10, 41). He should have no independent significance, only be a witness for Jesus, his forerunner; his worship is almost presented as an obstacle to true faith, faith in Jesus. One usually thinks here of a special community

since the astral Nazareth is to be sought in *Sagittarius* (*Scorpio Centaur*), the guardian of Hades, from which nothing good is expected[1].

Now the *Sun* moves into *Aries*. It has passed through the lower arc, the winter region of the zodiac, and is now entering its summer reign with the spring equinox. Mark had described Jesus in that sign as the ruler over the world of demons and as the miracle-working bringer of salvation in the sense of the Babylonian god of spring, Matthew described him as the "Sermon on the Mount" (the *sun* in the state of "exaltation" at the intersection of the ecliptic and the equator!), as he beatifies the poor and those who had previously lived in humiliation and darkness and offers his listeners the true inner salvation of the kingdom of heaven. John also presents him to us at this point as a miracle worker and bringer of salvation: he has him perform the "beginning of his signs" at the wedding in Cana and reveal his glory. The transformation of the water into wine symbolically points to the replacement of the Jewish offering of water, as Moses had offered it to his own, by the Christian offering of wine by Jesus. But the astral meaning of this allegory is that the reign of the "water region" of the zodiac has now come to an end and the "wine region" begins, in which abundance reigns supreme and people rejoice in the drunken joy of their lives.

of followers of John who rejected the Jesus sect and saw John as the savior. But is this John not Ea, Oannes, the Babylonian god of salvation and baptism, and is the evangelist's position directed against a sect of Gnostics who worshipped their cult god in Oannes?

[2] At the rising of Pegasus and Pisces the twins are in the lower meridian. In myth, however, the twins are the two Dioscuri (Castor and Pollux), who were regarded as swift riders and travel-loving horse lovers (Phil-hippos, cf. the Vedic Asvins).

The six water jars intended for purification correspond to the six signs of the zodiac of the winter (watery) season, the six wine jars into which they are transformed correspond to the six summer (fiery) signs of the zodiac. Mark also had Jesus eat a meal with his followers on this occasion, at which Peter's mother-in-law (*Andromeda*) served them. It is perhaps a reminder of this when John has Jesus' mother present at the wedding and, by drawing her son's attention to the lack of wine, has her play the role of a kind of attendant; and it is reasonable to assume that the constellation of *Andromeda,* which rises in *Aries* before the *sun*, also gave him the impetus to lead this procession. *Andromeda* rises when the *Virgin,* the mother of the Savior, sets and could therefore easily take her place.

John now has his Savior "go up" to Jerusalem and describes the process of cleansing the temple. He, like Mark and Matthew, was prompted to do so by the *sun's* entry into the zodiacal sign of *Taurus*. This is also indicated by the mention of "oxen (*Taurus*), sheep (*Cepheus* with his sheep in culmination) and doves (*Pleiades*)". But while Mark had the constellation of *Orion* in mind here, which scares away the *Pleiades* and overturns the Milky Way (the "tables of the changers"), John sees the astral model of Jesus in the *carter*

[1] Cf. "Mark's Gospel" 141 – The "Israelite, in whom is no falsehood", who is only mentioned here in 1:47 and 21:2, has been much misinterpreted and Nathanael ("gift of God") has also been equated with Paul. However, this remark probably only refers to the fact that Nathanael is supposed to testify to Jesus' sonship of God, but his testimony can only be conclusive in view of the evangelist's hostility towards the Jews if he is not, like the other Jews according to John, a child of the devil, i.e. the "father of lies", and therefore occupies an exceptional position among the Jews.

who rises under the sign of *Taurus*. He has Jesus weave a scourge from cords and use it to drive the moneychangers and vendors out of the temple – a historically quite impossible course of action, but one which finds its obvious explanation in the constellation of the *carter* with the scourge. This also shows how absurd it is to regard this earlier reference to the driving out of the temple in John as more historical than the later one in Mark. In both cases, it was not the historical tradition but the sight of the starry sky or the globe that created the story. John has the event take place right at the beginning of Jesus' ministry because, for dogmatic reasons, it was important to him to have Jesus manifest his Messiahship essentially in Jerusalem and he therefore had to transfer him there as soon as possible.

When the *sun* sinks below the horizon in *Taurus* in the evening, *Scorpio* rises at the opposite end of the sky. It is the sign of death, the conqueror of all. This is why *Nicodemus,* according to his name the "conqueror of the people", a "ruler of the Jews", who are as hostile to the Messiah as the winter signs of the zodiac under the leadership of the *sun's scorpion,* comes to Jesus "in the night" to talk to him about the conditions for entering the reign of God. Jesus spoke the following words: "Truly, unless someone is born from above, he cannot see the reign of God" (3:3). The birth from below, from the flesh, must correspond to the birth from above, "of water and the Spirit" (3:5ff.). Jesus' remark that he is talking about "heavenly" things (3:12) gives us the right to look for an astral explanation for this statement. And indeed, the equation of water with the spirit is one that comes from Gnostic astral mythology: it refers to the fact that the "heavenly stream" of the Milky Way is at the same time the representative of Sophia, the spirit or the divine breath (wind V. 8), which hovers as a mist over the celestial

waters, the "water region" of the zodiac, i.e. over its lower arc, through which the *sun* must pass in order to emerge again as a rejuvenated and purified one in *Aries*. The Milky Way thus corresponds to the "water area" of the zodiac and can therefore stand in for it. And since the path of the *sun* in *Taurus* leads through the Milky Way, beyond which the astral "children", the *twins,* are located, this celestial process could be interpreted as rejuvenation and purification in the same sense as its passage through the water region, and it could also be regarded as a kind of rebirth of the sun, as was once actually the case in the age of the twins (6200-4400 BC). This is what the evangelist means by the "birth from above", the new birth of man "out of water and the Spirit". Just as the *sun* is born again as it passes through the Milky Way, after it was first born in *Capricorn*, and is born of water and spirit, in that the Milky Way arches over the sky like the swollen womb of a pregnant woman, only to subside again, so too must man undergo such a new birth: the image of the heavens corresponds to the image of the world and vice versa, and what happens to *the sun in* the heavens above must also be experienced by man in the relationship of his destiny to the *sun*, according to the Mystery Doctrine.

"As Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up, that whosoever believeth in him should not perish, but have eternal life" (3:14f.). When the *sun* passes through the Milky Way, it is raised to the point of its highest vault by *Orion*, who is now ascending; but the Milky Way, the Spirit, the Logos is at the same time the heavenly *serpent* (the Babylonian Timaemat), which is simultaneously visible in the *autumn serpent*, as it is carried up, "lifted up" over the horizon in the hands of the *ophiuchos* or *serpent-bearer* in the evening. The saying contains an allusion of Jesus to his crucifixion, in that the

"exaltation" (exaltatio) of the *sun* on the spring cross signifies its crucifixion in the form of the *ram* or lamb.

It seems that the position of *Aquarius* in the culmination, when the *sun* is in *Taurus* or in the Milky Way between *Taurus* and *Gemini*, caused the evangelist to turn to the Baptist again. He is staying in Aenon (source) near Salem (salvation), i.e. near the source of salvation, which we have before us in the culminating star *Fomalhaut*, and his disciples are arguing with a Jew about baptism or purification (Aquarius as Ea, god of purification).

In the meantime, the sun enters *Gemini*. They were regarded not only as children (of the heavenly Virgin, from whom they are nine months removed), but also as husband and wife, and in the corresponding passage in Mark 2, i8ff. where the Lenten question was dealt with, they played the role of bridegroom and bride[1]. There can be no doubt that the baptism controversy in John is inspired by the fasting controversy in Mark, which took place in the same sign. Just as there John's disciples and the Pharisees reproach Jesus for not allowing his own to fast, so here John's disciples argue with a Jew about baptism and complain to their Master that Jesus also practises it. John's allusions to the bride and bridegroom (3,29) are also consistent with this, and there is no doubt that here as there they are inspired by the constellation of the heavenly bride and groom, namely the *twins*. "He must increase, but I must decrease", the evangelist has the Baptist say with regard to Jesus (3:30). This refers to the fact that the *Sun*, having reached *Gemini*, continues to rise and increase in power, whereas Aquarius has already reached its peak in *Taurus* and is now steadily descending.

Jesus now goes to Samaria and comes to a town called Sychar. The name means "drunk" and is obviously connected

with the following story of the thirsty Jesus who lets himself be watered by the Samaritan woman. But perhaps there is also an astral allusion here. In the meantime, the constellation of *Orion* has risen above the horizon; in astral mythology, however, *Orion* plays the role of a drunken man with the distorted position of his belt stars and his otherwise agitated posture.

This brings us to *Cancer*. Just opposite it is *Fomalhaut*, which is in the process of sinking; but *Fomalhaut* is, as we have said, the heavenly source, the "fountain of salvation". Situated at the mouth of the Austral fish, in which the river of *Aquarius* runs, this star seems at the same time to form the starting point for the river Eridanus. At the setting of *Cancer* the *altar* rises, which has also been interpreted as a celestial fountain or spring from which the water of the Milky Way flows. This is why Jesus' conversation with the Samaritan woman takes place at a spring, the so-called spring of Jacob, or at a well. But we will see the Samaritan woman in *Andromeda*, which culminates in the sign of *Cancer,* while the W of *Cassiopeia*, which culminates with *Andromeda*, is located in the "water" of the Milky Way and will have triggered the idea of the vessel of creation (cf. 136 above), but the mention of the "mountain" Garizim, the sacred place of worship of the Samaritans, indicates that the action takes place in *Cancer,* the heavenly mountain as the highest point of the ecliptic.

With the "royal" or "royal one" of Capernaum we find ourselves in the sign of the *lion,* the ruler among the animals of the sun's orbit, whose main star itself is called the "royal one" (of royal blood); basilikos or basiliskos, the little king,

[1] Cf. "Das Markusevangelium" 103 and 164, note 2.

Latin Regulus! The story of the healing of the son of the royal corresponds to that of the centurion of Capernaum (Matth. 8, iff.) and is modeled on the story of the ruler of the synagogue Jairus and the healing of the daughter of the Syro-phoenician woman in Mark, all healing miracles which themselves have their source in the story of Elijah (1 Kgs. 17, I7ff.; 2 Kgs. 8, 8ff.; 4, 18ff.).

The story of the healing of the sick man at the pool of Bethesda was written in the same way with regard to the story of the gouty man in Mark. 2, iff. The *bull* culminates in the sign of the *lion*. This is why the evangelist has the story take place at the "Sheep Gate" in Jerusalem, because next to the *bull* is the *ram,* which astrologers probably also regarded as a kind of door or gate to the "kingdom of heaven", the summer arc of the ecliptic. The term kolymbethra probably simply means place of washing or baptism and refers to *Aquarius*, which is 180 degrees away from *Leo* and represents the heavenly place of purification, the healing waters. This is consistent with its name Bethesda, i.e. the house of mercy, of which Ea (*Aquarius*), the god of purification, was regarded as the heavenly representative; after all, he is also regarded as a kind and wise physician and is the father of Marduk, the merciful one who loves to raise the dead[1]. Perhaps the sick man himself can be seen in *Aquarius*. When the *sun* is in *Leo*, he "heals" on the horizon, and next to or below him is the water that flows from the

[1] Cf. JEREMIAS: Handbuch der altorientalischen Geisteskultur 275. [1] Incidentally, according to IDELER (Über den Ursprung und die Bedeutung der Sternnamen 20), the Arabs also know a constellation of the pool: seven stars on the neck, chest and knee of the Great Bear, and these pass through the lower meridian simultaneously with the setting of Leo.

"source of salvation" *Fomalhaut*, while the five halls could refer to the five stars of the *Hyades* culminating in *Leo*[2]. The astral relationship of *Leo* to *Aquarius* will also have prompted the renewed allusion to the testimony of John (5, 33).

With Jesus' voyage across the Sea of Galilee, we enter the sign of the *Virgin*. The astral *ship,* the *Argo*, belongs to this. Jesus performs the miracle of bread and fish, because the *Virgin with the ear of corn* represents the heavenly bread (Beth Lehern = House of Bread), and the *fish* perish when the *Virgin* rises. Hence the explicit mention here of Jesus' fisherman disciples, Andrew (western zodiacal fish), Simon (eastern zodiacal fish) and Philip (*Pegasus*), while the boy with the five barley loaves and two (I) fish is to be found in one of the two twin boys culminating in the sign of *Virgo*, or in the boy Antinous, who is then in the lower meridian (hypogeion).

As the *sun* passes through *Virgo*, the *Argo* also passes through the upper meridian: raised high, it seems to be struggling heavily with the waves (the Milky Way) rushing towards it. At this point the evangelist tells the story of the sea storm and Jesus' walk on the sea, a story that Mark tells at the sign of *Pisces*, where Orton walking on the waves in the culmination had given rise to it. The instantaneous landing at the destination as soon as Jesus has boarded the ship is a reminder that PHILO had described the Logos as the helmsman[1].

The motif of the boat and the bread also resounds in the continuation of the narrative 6:22 ff. and causes Jesus to make his great speech about the "bread of life", the "living bread that comes from heaven", the true manna in contrast to the desert bread of Mosaic times, which he equates with his

flesh and his blood in view of the Lord's Supper. Thus PHILO also sees in the manna the type of the Logos[2], and it was Jewish tradition that the manna miracle would be repeated in the Messianic age (cf. Apoc. d. Baruch 29, 8). Finally, the figure of Judas Iscariot, the traitor described by Jesus as the "devil", appears in John. The sign of *Sagittarius,* one of the so-called constellations of Hades, also corresponds to him in John, and *Sagittarius* is in the lower culmination when the *sun* rises in *Virgo*. "One of you is a devil", says Jesus in reference to the traitor disciple. In ZENO OF Verona's sermon to the newly baptized, the *archer* is understood as a "devil" who directs his arrows against the unsuspecting. The description of Judas as a devil precedes Peter's confession that Jesus is the "Holy One of God" who has words of eternal life. Since this is obviously only a paraphrase of Peter's confession at Caesarea Philippi, where Mark and Matthew have Peter attacked by Jesus as "Satan", then the application of the same word of abuse to Judas by the fourth evangelist is, incidentally, only taken from the relevant synoptic] account and transferred to Judas.

Jesus now goes to Jerusalem for the Feast of Tabernacles. The feast took place in the sign of *Libra*, into which we therefore now enter. The *sun* is at the point of descending into the lower (winter) arc of its orbit, where it withdraws its brilliance from the world, and Jesus must therefore be rebuked by his brothers for doing his works in secret instead of going up to Jerusalem and showing himself to the "world". It is the time of the autumnal equinox; time wavers in the transition from summer to winter. At the

[1] De migr. Abr. 6, 43 7; Cherub. 36, 145.

[2] Leg. alleg. II 86, 82 and others.

beginning, Jesus also seems to waver as to whether he should go to Jerusalem or stay in Galilee, and the people also argue about whether they should consider him to be the Messiah or a deceiver of the people. And he is already threatened with death. The "chief priests" and Pharisees send servants to seize him, but no one dares lay a hand on him because "his hour had not yet come". And discord arose among the crowd because of him. His saying that he was going into hiding and that they would seek him and not find him aroused the suspicion that he wanted to go out of the country and address his proclamation to the Greeks, the Gentiles "who sit in darkness" and who correspond to the wintry images of the zodiac. But Jesus calls the thirsty to him and promises them "rivers of living water" that would flow from his body. This is reminiscent of the "living water" of which he spoke to the Samaritan woman at Jacob's spring when he asked her, thirsty, for a drink of water, and it seems that the evangelist alludes to this because *Fomalhaut,* the star of the spring, is in the lower culmination at the rising of the *scales* and rises when the *scales* go down. But the water is called "living" because it flows from the sign of *Capricorn*, in which the new life begins, towards the summer time and thus brings about the revitalization of nature. In the Revelation of John 12:1, the Milky Way is referred to as the "river of the water of life"[1]. The word 7:38 is not found in the Old Testament, which is nevertheless referred to. Is it not ultimately merely derived from Isaiah 44:3 and 58:11 for the sake of the astral relationship to the heavenly source?

With the appearance of Nicodemus, the "oppressor of the people" (epithet of death), who puts in a good word for

[1] Cf. BOLL: AUS der Offenbarung Johannis 40.

Jesus (7, 50ff.), the narrative moves into *Scorpio*, the sign of death[1]. The *sun* has descended into the realm of darkness and death. Jesus declares himself to be the "light of the world" (the *sun*); those who follow him will not walk in darkness. He reproaches the Jews for their hostile attitude towards him, the Savior, and repeatedly threatens them that they will die in their sins, just as his entire speech, in accordance with the astral relationship to the *scorpion*, is permeated with thoughts of death and allusions to his downfall. But *Scorpio*, like *Sagittarius*, is also the heavenly representative of the devil, the wintry antagonist, the liar and "murderer of men from the beginning", the father of all evil. This is also how he is depicted on the Mithra stones, where he gnaws off the procreative organs of the sun bull, the representative of summer fertility and life[2], and as such stands in the closest relationship to the Jews, who are represented by the Hades constellations and assigned to the devil by Jesus. Now the constellation of the heavenly stone appears in the *altar*. "Then they took up stones to kill him. But Jesus hid himself and went out of the temple" (8, 55): the *sun* loses its brilliance at the beginning of the dark season and withdraws, as it were, from people's view.

Now follows the healing of the man born blind. The story is unmistakably taken from Mark. 8, 28 (the blind man of Bethsaida), further Mark. 10, 46ff. (the blind beggar in Jericho) and Mrk. 7, 31 ff. (healing through spittle) and Mark. 2, iff. (healing on the Sabbath). The man born blind is the *archer*. According to BOLL[3] he has an injury to his eyes. Think also of the blind archer Hödur in Germanic mythology as the representative of the dark, wintry season. Jesus again describes himself as the "light of the world" and speaks of the "night when no one can work" (10, 4 f): we are in the Hades region of the zodiac, into which the *sun* shines

and thus restores the eyesight of Sagittarius. The "saliva" of the Milky Way runs over the upper part of *Sagittarius*' head, and he seems to wash his hands in the "water" of the Milky Way. However, the fact that the healed man is to wash in the pool of Siloam is conditioned by Isa. 8:6 in view of the behavior of the Jews against Christ just mentioned: "Because this people despises the gently flowing waters of Siloam, therefore etc." Siloam is explicitly declared to be the "emissary" (9:7). This, of course, refers to Jesus, the Logos; and the Milky Way is the astral representative of the Logos.

In connection with *Scorpio* (Scorpio man), *Sagittarius* is a guardian and guardian of the underworld, whereby the *scales* were regarded as the gateway to the underworld[1]. Now *Aries* is located at the rising of *Sagittarius* in the lower meridian. Hence Jesus' image of the sheepfold and the gatekeeper who opens the door for him, the good shepherd, whereby he describes himself as the door to the sheep, as *Aries*, as mentioned, is also the door to the "kingdom of heaven", the summery region of the zodiac: "I am the door; if anyone enters through me, he will be saved and will go in and out and find pasture." "I have come that they may have life and abundance (*sun* in *Aries!*). I am the good shepherd; the good shepherd gives his soul for the sheep" (io, 9ff.), because the death of the *sun* on the autumn cross is the condition for the renewal of nature in spring. When *Sagittarius* sinks below the horizon, the *carter* rises; he carries a kid in his arms and thus also symbolizes the image of the good shepherd in the sky. But we can also think of *Cepheus*, who

[1] Cf. "The Gospel of Mark" 132 t

[2] p. fig. 16

[3] Sphaera 131.

came up completely in *Sagittarius* and was depicted as a shepherd with his sheep (think of the "shepherd of the nations" Cephas-Peter!)[2] . Jesus contrasts the good shepherd with the hireling who leaves the sheep at the coming of the wolf: when *Sagittarius* rises, the image of the *wolf* culminates!

This brings us once again to *Capricorn*, the time of the deepest darkness of the year. "And it was winter," says John (10:22). The temple dedication festival was celebrated around the middle of December, in the month of *Capricorn,* to commemorate the rededication of the temple after its desecration by ANTIOCHUS EPIPHANES in the year 65. The light shines in the darkness, but the darkness has not grasped it. Jesus performs the works of his divine Father, but he finds no faith among the Jews. They are not among the sheep who listen to his voice and follow him, and who gain eternal life in return. They even try to stone him anew: 4/^r stone in the culmination. But he reveals himself to them as the "Son" of God, whom the Father has sanctified and sent into the world, just as the *sun* in the sign of *Capricorn* is reborn, as it were, for the salvation of the world and reveals its divine origin through its works. The darkness still resists him at first. But he escapes the hands of his enemies.

[1] Cf. BOLL: AUS der Offenbarung Johannis 143.

[2] Incidentally, PHILO also defines the Logos as shepherd (De agric. 51,308; demutat. nominumi 16, 596; de poster. Caini 68, 238). In the Hermetic writings the Nus was worshipped as the principle of revelation under the image of the shepherd of the nations (REITZENSTEIN : Poimandres 328). Hermes is depicted with a lamb on his shoulders, much like Jesus as the good shepherd in a well-known catacomb image; and Hermes was regarded as the representative of the Logos.

"And Jesus went away again beyond the Jordan to the place where John had baptized before, and stayed there" (io, io): the *sun* enters *Aquarius* anew. At the rising of this image, *Orion* is in the lower culmination; in Egypt, however, *Orion* was regarded as a corpse or mummy[1]. This is why the evangelist tells the story of Lazarus, whom Jesus raises from the grave, as *Orion* also represents the resurrected Tammuz. The constellation of the *altar stone* under the star *Antares* in *Scorpio* (bab. hurru, cave, pit or grave), which still culminates now, points to the grave: "Now there was a cave, and a stone lay before it" (n, 38). The scene corresponds to the resurrection of Jairus' daughter in Mark and of the young man in Nain in Luke (7, uff.), two stories that have only been given a miraculous twist here. In Mark the miracle was connected with the fact that above the *scorpion* in which the story took place was the image of *Ophiuchos*, Asclepius (Christ), the awakener of the dead[8]. *Ophiuchos* culminates in John. And when Jesus commands the stone to be taken away, this too may have its astral significance, since the passage of the *altar* through the upper meridian and its descent towards the west forms the condition for the ascension of *Orion*. The story mentions Thomas for the first time here, "who is called Gemini" (n, 16). The image of the *twins* is located in the immediate vicinity above *Orion*.

Mark 1:12 ff. spoke of Jesus' stay in the wilderness when the *sun* was in *Aquarius*. In John too, after raising Lazarus from the dead, Jesus withdraws to a "region near the desert" and stays there with his disciples, while the Jews go up to Jerusalem to purify themselves (11, 54f.): *Aquarius* as the constellation of purification.

This is followed by the washing of the feet in Bethany. In the distribution of the human limbs among the signs of the zodiac, the feet are represented by *Pisces*. These include the

two astral women: *Andromeda* (Martha), who rises in *Pisces* and serves Jesus, just as she otherwise plays the role of a serving being in evangelical astral mythology[3], and the *Virgin* (Mary), who is then on the opposite horizon. John has her, in accordance with the sinful woman of Luk 7, 37 ff. anoints Jesus' feet and dries them with her hair. This refers to the hair of Ariadne or Berenice. It belongs to the *Virgin* and shines on the western horizon when *Andromeda* on the eastern one, while the idea of the anointing itself will be inspired by the *twins* in the lower meridian, over whose feet the water of the Milky Way pours and which correspond to the two *fishes*. The mention of Judas Iscariot agrees with this. For *Sagittarius* (Judas) is, as I said, in the hypogeon when the *fish* rise. And as John's io, i; 8, io had spoken of thieves and robbers on the occasion of the position of the *sun* in *Sagittarius*, perhaps because he saw in the constellation of Hades armed with a bow a violent burglar in the astral "sheepfold", the part of the zodiac arched over by the Milky Way, so here too he characterizes Judas as a thief (12, 6) and gives as the reason for this that Judas is upset about the waste of the precious ointment that Mary used for Jesus' feet.

Jesus now makes his solemn entry into Jerusalem. The scene takes place in *Aries,* in which the Passover falls, and in which the jubilant catching up and greeting of Marduk as king of the new year takes place. Jesus, like Dionysus, rides on a donkey, the astral donkey, which is then in the lower meridian (in *Cancer*), and the people celebrate him above all as the awakener from the dead (12, 17 t.). Now the hour has

[1] BOLL: Sphaera 226t; STUCKEN: Astralmythen 34.

[2] "The Gospel of Mark" 135 t. [3] Cf. "Das Markusevangelium" 87, 276.

come when the Son of Man is glorified (12, 23): under the thunder of the first spring thunderstorm, which the evangelist understands mythologically as a heavenly voice (12, 28-30), the *sun* begins its reign and proves to be the benevolent giver of a new life. Just as the grain of wheat must sink into the earth and perish as such in order to bear fruit, so the Son of Man must be "exalted" at the vernal cross (intersection of ecliptic and equator in *Aries!*), i.e. be glorified and die at the same time, in order to draw men up to himself and impart eternal life to them. When this "exaltation" takes place, the great separation takes place between the light, the bright summer season, and the darkness, the dark winter half of the year: "Now is the judgment of this world!" (12, 31). The Greek word krisis means both divorce and judgment. In the month of Aries, this divorce takes place, and at the same time the Jews expected the arrival of the Messiah and thus the great Last Judgement that separates the goats from the sheep – think of the *Wage,* the constellation of judgement, which is then on the opposite horizon, as well as the etymological connection that the ancients thought they found between krios: ram and krinein: to judge, and which also plays into the Revelation of John (5, 6ff.). "When the *sun* is in *Aries*", says FIRMICUS MATERNUS II, 10, "it judges by day and night, which is called krinein[1]." In the Gospel, Jesus also reveals himself as the judge of the world on this occasion (12:46-48): "Now the ruler of this world will be cast out!" At the rising of the *sun* in *Aries*, the *autumn serpent* approaches the western horizon, while the *polar dragon* has passed its zenith and descends again; both, however, are regarded as representatives of Ahriman, the ruler of this world, the prince of darkness, the great serpent who has brought evil and sin into the world. However, those who walk in the light, i.e. who believe in Jesus and follow him, escape the darkness, become "sons of light" and ascend with him to heaven.

With the sign of *Taurus*, the evangelist refers to *Aquarius*, who culminates in *Taurus*, and the idea of purification symbolized by him: he has Jesus, as *Aquarius* is depicted, gird himself with a cloth and pour water into a washbasin. With the washing of the feet itself, we are already in *Gemini*. These dip their feet into the "water" of the Milky Way and may thus have given rise to the idea of foot washing in connection with the then setting *Sagittarius*, who appears to wash himself in the Milky Way. The whole symbolism of the washing of the feet, which has not yet found a satisfactory explanation[2], seems to have arisen purely from the astral image. It is possible that the image of the disciple lying on Jesus' bosom, whom Jesus loved (13:23), is also evoked by the depiction of the *twins*, one of whom lovingly clings to the other. In any case, the repeated mention of the betrayer also points us to the *twins* (13, 2, 11, 18, 21, 25). For the betrayer Judas is, as already mentioned, the *archer* at the opposite end of the sky: as the sun passes through *Gemini*, he "goes out" (i3, 20) at the same time as the *serpent*, Satan, who enters Judas (13, 27, 30), namely out of the celestial image by sinking below the horizon. The expression "little child" (teknia), with which Jesus addresses his disciples, also points in this direction: the *twins* as the astral children (!) as well as the emergence of Peter (13:36 ff.), the *eastern zodiacal fish* culminating in the *twins*, and the *twin of* Thomas (14:5), as well as Philip (*Pegasus,*

[1] Cf. BOLL: AUS der Offenbarung 46.

[2] Cf. BOUSSET: Handkommentar zum Jo-hannesevg. 1912: "The deeper meaning of our story applies to the two Christian mysteries, baptism, which carries out the general cleansing of the unbeliever, the Lord's Supper, which is offered to the Christian whose feet repeatedly come into contact with the ground of finitude(I). I), always cleanses anew" (op. cit. 130).

14:8). "I am the way, the truth and the life" is Jesus' answer to his disciples' question about the way, which he would go. "No one comes to the Father except through me." The "way", however, is the Milky Way, where the *twins* are located, and which was also otherwise regarded as the way of souls to God and from God, as it, as the astral representative of the Logos, symbolizes both truth and life.

And now we also understand why the evangelist put the great speech of love into Jesus' mouth in this context, of the unity between him and his divine Father, as well as between him and his disciples, the call to them to love him and in this his Father, as well as to love one another. Now we understand his request to God the Father to take care of his own, to lead the believers to unity, just as he himself is one with the Father: the idea of the *twins*, who are united together in one and the same constellation, and with whom the sun, when it is in that constellation, also forms a heavenly unity, gave the evangelists the impetus for the idea of that speech. The *twins* as bridegroom and bride, the *twins* as children lovingly nestling together, the sun as the revelation of the invisible God and in astral union with the *twins*: these are all but different images for the idea of the mystical union of love between God and man and between men; and this has found its astral symbolization in that image of the zodiac in which the idea of the union and unity of two is most directly expressed.

The following brings us to *cancer*. Jesus is handed over by Judas. The "chief priests", Pharisees and officers of the court come with torches, lamps and weapons to take him prisoner, an allusion to the constellations of the *Virgin* and the *boat* in the lower meridian, the latter of which was probably also depicted with a torch instead of an ear of corn, while the latter bears the star of the lance (γ) on his left shin[1]

and at the same time the sword of *Perseus*, the heavenly soldier, culminates. Lamps and torches are in themselves out of place, since the Passover coincides with the full moon; their display seems to have a purely astral significance. Just as Heracles (Ingeniculus) sinks to his knees on the western horizon, so do the executioners fall to the ground at Jesus' confession that he is the wanted man. And just as *Orion* in *Cancer* seems to draw his sword against the *bull* while the fish of Peter culminates, so Peter cuts off the ear of the servant of the high priest, who is significantly called Malchus (Moloch's Bull!).

The significant position of Peter's fish causes the evangelist to at this point to bring up the story of Peter's denial. He "stands"[1] "outside" the heavenly "door", i.e. the culminating *ram*. The doorkeeper, however, is *Andromeda* at the side of the northern fish, the heavenly servant par excellence, both because of her position in relation to the heavenly door and because of *Cassiopeia* rising at the same time as her, which we have already seen as the heavenly key or bolt ("key of the kingdom of heaven", Matth. 16, 19). The mention of the brazier, around which the slaves and servants stand to warm themselves, is due to the fact that the *altar,* the heavenly furnace, rises at the setting of Cancer.

In the meantime, the trial of Jesus takes place before the Synedrium (*Virgin* with the *Dipper* = Themis in the lower culmination). One of the court officials strikes Jesus on the cheek, a historically quite impossible move, but which is justified here, as in Mark, by the setting image of *Heracles* as he strikes out with his club.

Now the *sun* enters the *lion*. Jesus is brought before PILATE

[1] IDELER: op. cit. 46.

in the Praetorium, the palace of King HEROD[2], and he asks him: "Are you the King of the Jews?" We are in the "royal" picture of the zodiac, in which the royal star *Regulus* shines, and with reference to which John had previously told the story of the "royal" at Capernaum. Jesus identifies himself as king, but by adding: "My kingship is not of this world." After all, it is one in or in heaven. Nevertheless, PILATE asks the crowd whether he should release the "King of the Jews" and the soldiers greet Jesus with the title of king. As the *sun* rises in *Leo*, the *northern crown* is in the lower meridian. It is the crown of thorns that the soldiers place on the head of the heavenly king. Wearing it and the purple robe, Jesus is led before the raging people: "Behold, your king!" But the Jews cry out, "We have no king but CaesarI" and accuse *Pilate* of not being a friend of Caesar if he releases the supposed king of the Jews. PIL ATU s then hands Jesus over to them for crucifixion[8].

John has the crucifixion take place in the *Virgin with the scales*, i.e. in the autumnal equinox, in which the *sun* is now rising through the coming autumn serpent 'is killed and descends again into the lower arc of its orbit, the heavenly realm of the dead. The *Southern Cross* rises; the *Cross of the*

[1] See the illustration on the tablets!

[2] Cf. SCHÜRER: Geschichte des jüdischen Volkes im Zeitalter Christi 1898, I, 458.

[3] According to John 19:13, PILATE sits down on the judgment seat, "in a place called a stone pavement* (mosaic floor*), Hebrew Gabbatha". The word corresponds to an expression that means something like "bowl" and, according to WELLHAUSEN, was translated into Arabic as a framed place. It is perhaps not insignificant that the northern crown is considered a "bowl" in Arabic (IDELER).

Swan is in the lower meridian. For this view, John could refer to the unity of the heavenly *Virgin* with the mother of Jesus, in whom he intended to symbolize the "Church". That is why the mother of Jesus must be standing by the cross, the cross at the intersection of the ecliptic and the equator, and Jesus must be pointing her to the disciple next to her, whom he loved, as a representative of the believing church. This can only mean *Bootes*, the faithful companion of the Virgin on her journey across the sky: he "takes" the mother of Jesus here just as he, as the representative of Joseph in Matthew, had "taken" the virgin Mary "to himself" at the behest of the angel (Matthew i, 20, 24). In addition to Mary, the mother of Jesus, John also allows her sister Mary, the wife of Clopas, and Mary the Magdalene to be present under the cross. They have their astral representatives in the descending *Andromeda* and in the *hair of Berenice,* meggaddela: the hair artist who ascends together with the *Virgin*. One can also think of the setting *Pleiades*, who were regarded as "rain virgins" because their rising was associated with rain; they were seen as weeping women. The *cup* that rises at the same time as the *virgin* also belongs to the symbol of the *virgin*. It represents the vessel full of vinegar that stood on the cross according to 19:29 and from which Jesus is drenched with the vinegar sponge. The criminals crucified at the same time as Jesus are the *twins*. They are also regarded as such in Jacob's blessing Gen 49, 5f., and they culminate when the *virgin* rises.

John does not mention the centurion's confession or the miracles at Jesus' death. Instead, since it was "Preparation Day" and the following day was a great "Sabbath", the first feast day of the Passover, on which the lamb was eaten, and corpses were not allowed to hang on the tree overnight according to Deut. 21:23, he has the Jews ask PILATE to break the legs of the crucified so that they could be taken down. The

soldiers then smash the legs of the two thieves. "But when they came to Jesus and saw that he was already dead, they did not break his legs, but one of the soldiers struck him in the side with his lance, and immediately blood and water gushed out. And he who saw it testified to it, and his testimony is true, and he knows that he says what is true, so that you also may believe. For these things were done that the scripture might be fulfilled. Not a bone of him shall be broken." And again says another scripture: "They will see the one they have stung."

Since the evangelist himself cites the Old Testament, namely Exodus 12:46 and Zechariah 12:10, as the sources of his report, we need not worry any further about its historicity. Here, too, it is merely a matter of fiction based on the evidence of prophecy. The evangelist wanted to portray Jesus as the Passover lamb. That is why the breaking of his legs had to be omitted, just as it was with him. And at the same time he was led to the spear thrust not only by the *autumn serpent* rising in the *cradle*, which he interpreted as a lance, and which also plays this role in the myth of Krishna (cf. also the "lance star" on the left shin of the *Bootest* ascending with the *Virgin*), but also by the fact that the Zechariah passage quoted speaks of mourning for one whom they pierced, a firstborn, an only son. It seems that the same Zechariah passage also gave him the flowing out of blood and water from Jesus' wound. For Zech. 13:1 speaks of a fountain for the washing away of sin and uncleanness, which was to be opened "on that day" to the inhabitants of Jerusalem, and the star of the fountain (*Fomalhaut*), in which the *sun* is cleansed every year, is located at the rising of the scales in the lower meridian. But blood and water flow from it because, according to 1 John 1:7 (in the Lord's Supper), it is the blood that cleanses us from all sin, while the water is a reminder of baptism, through which,

according to the Christian mystery doctrine, sins are washed away.

All the more astonishing in this situation is the boldness with which the evangelist is unable to point decisively enough to the eyewitness nature of the event and affirm its historical truth, especially since he naively adds himself that the alleged eyewitness only made his statement "so that you may believe". Do we need any more proof that the evangelists are not offering history but edification, that they are striving to awaken the "faith" of their readers and that they are prepared to use any means to achieve this goal, even invoking eyewitness testimony in the case of a fiction which they themselves obviously and basically admit? Hereafter we wonder at nothing more than at the credulity of those who think they find in the Gospels the record of a historical tradition and who consider themselves entitled to insist on their "historical sense" and the "testimony of tradition", such as v. SODEN, WEINEL, WEISS and their like.

With the appearance of Joseph of Arimathea (19, 38), the narrative slides over into *Scorpio*. For according to the distribution of the twelve sons of Jacob among the signs of the zodiac in the blessing of Jacob (Gen. 49, 22) and the blessing of Moses (Deut. 33, 17), Joseph is Taurus[1], and he sets at the rising of *Scorpius*. Thus Nicodemus, who has his archetype in *Scorpius* (see 0. p. 289), also reappears here, and both take the body of Jesus (*Orion* as the heavenly corpse that sets in the west), wrap it in linen bandages (Milky Way: *Orion* as a mummy!) and bury it. "Now in the place where he was crucified there was a garden, and in the garden a new tomb, in which no one had ever lain before. There they laid Jesus" (19:41 f.). The tomb is the star *Antares* in *Scorpius;* it is indeed one in which no one has ever lain.

According to IDELER[2], however, the Arabs still regard the area between the upper stars of the *autumn serpent,* the stars on the arm of *Heracles* and on the right side of the *serpent-bearer*, which *rises* at the same time as *Scorpius*, as the garden. (Cf. also 2 Kgs. 21, 18, 26.)

In the early morning of the first day of the week, the evangelist has Mary, the Magdalene, come to the tomb and see the stone rolled away from the cave. We are in the sign of *Sagittarius*. The *Virgin* with the *hair of Berenice* (meggaddela) culminates in it, and the heavenly stone, the *altar,* rises above the horizon. At her report, Peter (the Petrine fish in the lower meridian) and "the other disciple"(?) go to the tomb and see the bandages lying there, probably an allusion to the band of the Milky Way, which sank to earth with *Orion* and now lies around the southern sky. The two angels that Mary sees at the tomb are the *twins;* incidentally, they could also be the two disciples, provided they correspond to the zodiacal fish. They are sitting where the body of Jesus (*Orion*) has sunk below the horizon, one by the head and one by the feet. When Mary turns around, she sees the resurrected Jesus. She thinks he is the gardener and tries to touch him: look at the movement of the *Virgin* touching *Bootes/ Bootes*, who together with the *Virgin* culminates in the sign of *Sagittarius*, is the heavenly vinedresser or gardener. (Cf. also Song of Songs 3, 1-4, 6, 1-3).

Now the representation returns to *Capricorn*. It is the time of the deepest darkness of the year. The evil constellations of Hades (the Jews) dominate the field. "It

[1] Cf. JEREMIAS: Das AT. im Lichte des alten Orients 347.

[2] op. cit. 97, 101.

was winter", as John had put it earlier. People shut themselves up in their houses, and the fear of the demons of darkness frightens their minds. But it is also the time when the sun is sent back into the world as a newborn and revives hearts with fresh hope: "So when it was evening on that first day of the week (of the year!) and the doors were shut where the disciples had gathered for fear of the Jews, Jesus came and stood among them" (20:19). Luke had the angels sing "Peace on earth and good fortune to men" at the new birth of the sun in *Capricorn*; and "Peace be with you" is what the newly risen Jesus proclaims to his followers, reminding them of how the Father sent him into the world for redemption by breathing on his disciples with the Holy Spirit of a new life. But Thomas, "the twin", who was not present and doubts, is honored with the same appearance of Jesus eight days later: at the setting of *Capricorn*, the *twins* rise and *Castor* reaches out his hand (20, 27) and, through touch and sight, comes to believe in Jesus as the risen Messiah. December 21 is known to be the day of the year dedicated to Thomas because of the evening position of the *twins* in the sky. In relation to the turning point of winter, they express the hesitation and anxiety of creatures between darkness and light. It is therefore only right and proper that the twin Thomas is a doubter and that he becomes a believer after he has convinced himself of the *sun*'s return through its reappearance in *Capricorn*.

This concludes the actual narrative of the evangelist after a twofold tour of the zodiac, in contrast to the threefold tour of the synoptics. The 21st chapter is clearly recognizable as a supplement. Its whole style belongs to the synoptic mode of presentation and is considered by some to be the true conclusion of Mark. As EISLER has shown in "The symbolism of the Miraculous Draught legends in the Gospels" in the journal "The Quest" (Jan. 1911), the story of the rich draught

of fish and the appearance of Jesus at the Sea of Tiberias deals with an ancient fairy-tale motif, perhaps of Orphic origin, and is also echoed in The Thousand and One Nights. The narrator will have taken it directly from the corresponding story in Luke 5, iff. where it forms the framework for Jesus' words about Peter as a "fisher of men".

The core of the story is the same as in Luke: the fishermen, who had previously caught nothing, make an unexpectedly large catch as soon as they are asked by Jesus to cast their net again. But what makes the Johannine narrative essentially different from Luke's, apart from minor features, is the way in which the fishermen are told to cast their net again.

Peter, who throws himself into the lake near John to swim towards Jesus, who is on the shore, and who then manages to pull the overfilled net with all the fish safely ashore. The narrator obviously had the image of *Orion* striding into the water and pulling up the "net" of the Milky Way in mind. This story also takes place at the setting of *Capricorn*, where *Orion* stands on the eastern horizon and the "net" of the Milky Way reaches its highest position in the sky, in which all the astral *fish* (the two zodiacal fish, the fish-tailed *Capricorn,* the *dolphin* and the *whale*) are located (see Plate VI).

There has always been a great deal of secrecy in the supplement to the Gospel of John. One may read EISLER and the relevant commentaries on this. Suffice it to say at this point that the story told there is also ultimately based on astral motifs and thus fits easily into the context of the whole.

The objection that the astral character of the Gospel is based on deception and is merely the product of a "fixed" idea probably does not need to be addressed in detail. Where everything is so right down to the last detail, where the

astral motifs, and indeed precisely where one expects them, resound so definitely and clearly as key words, as "leitmotifs" determining the course of the account and the arrangement of the events, and where the evangelist's narrative so unmistakably follows the course of the sun through the zodiac, where the same motifs recur in the same signs, then one cannot speak of self-deception, since chance is excluded. The discovery of the same principle in the Gospel of John, as we found it in Mark and Matthew, proves that we have really found the underlying scheme of the said Gospels, and herein again lies a strong testimony to the fact that the core of our Gospels is not of a historical but of an astral nature, but of an astral nature, and that the historical cladding of this basic character is merely a symbol, just as this itself, at least in the Gospel of John, only points to a mysterious, philosophical or speculative meaning hidden behind it[1].

[1]Cf. on this my "Introduction to Philosophy. Die Erkenntnis der Wirklichkeit als Selbst-Erkenntnis" 1921, 197-200.

THE ASTRAL SCHEMA IN MARK, MATTHEW AND JOHN[1]

a) IN MARK

I

Capricorn: The caller in the desert: "Behold, I send my messenger before you!" (*Bootes* culminates.)

Aquarius: Appearance of *John the Baptist*. Temptation and baptism of Jesus. *Pisces*: Calling of the two fishermen disciples: Andrew (*western zodiac of Pisces*), Peter (*eastern zodiac of Pisces*).

Aries: Jesus as *king of* the new year. *His miraculous healings in Capernaum* (victory of the *sun* over the winter stars). *Healing* (*raising up*) *of Peter's mother-in-law* (*Andromeda*).

Taurus: Healing of the paralytic (*carter*) lowered through the "roof" of the Milky Way.) The *stretcher* (*the Great Bear*) in the ascension.

Gemini: The calling of the tax collector Levi (*Orion*). Jesus' sitting at table with the tax collectors (Simon). The question of fasting. Bridegroom and bride. The new wine in old wineskins (Milchstraßenriß).

Cancer: The ear of corn with respect to *Virgo with the ear of corn* (in the lower meridian). David and the Shewbread (*Orion* and the *Pleiades* and *Hyades*.) The man with the wounded hand (*Orion*). The election of the twelve on the mountain (the ecliptic).

Leo: provision of the boat (*Argo*). The "house of the strong".

Virgo: Jesus' mother and brothers with him. *Jesus boards the boat. Dare:* The parables of the sower (*Bootes*), of sowing and harvest (Autumn!). The birds on the path (*raven* on a *water snake*) and on the milk "tree".

Scorpio: The sea storm miracle (the *Argo* in battle with the waves of the Milky Way). *Jesus in the land of the dead* beyond the Jordan (Milky Way). The Gerasenes possessed (*Heracles*) among the tombs (Antos-hurru). The downfall of the pigs (*Hyades*). Jesus as the awakener of the dead Jairus' little daughter (*Ophiuchos*). The woman flowing with blood (Virgo and the Milky Way in *Scorpio*).

Sagittarius: Jesus in Nazareth, the branch city (branch of *Heracles*) or guardian city (scorpion man). *Jesus' inability to heal the sick.*

II

Capricorn: Jesus moves "all around". *Jesus sends out the twelve.* The disciples (*Gemini*) shake the dust (of the Milky Way) from their feet.

Aquarius: The end of the Baptist: Cepheus (Heredes), *Cassiopeia* (Herodius), *Andromeda* (Salome), the *head of Medusa* in the hand of *Perseus* as the head of the Baptist.

Pisces: The miracle of feeding: two fish and five loaves (*virgin with the ear of corn* (Beth-Lehem = the house of bread). *Argo* has risen at the sinking of the *fish*: The disciples board a boat and go to *Bethsaida = fish house.* Jesus (*Orion*) walks on the sea (Eridanus).

[1] The words in italics refer to the equivalents in the same Gospel, the designations Mark, I etc. to those in the different Gospels.

Aries: Jesus enters the solid land (of the zodiac) and *performs miraculous healings.*

Taurus: Cups, jugs and cauldrons in connection with the *question of purity* (jug of culminating *Aquarius*).

Gemini: The Syro-Phoenician (*Virgo* in the lower meridian), her daughter (*Andromeda* in the upper meridian): "on the bed" (of heaven). The *twins* as children. *Sirius* and *Prokyon* as "little dogs" under the "table" (of the Milky Way).

Cancer: The healing of the deaf-mute: *Orion* puts his hand to *Taurus*' ear and dips the other in the celestial "saliva" of the Milky Way.

Leo:----------

Virgin with the scales: The second feeding miracle: loaves and fish. *Jesus boards a ship* (*Argo*). The healing of the blind man of Bethsaida (fish house).

Scorpio: The Petrine Creed in Caesarea (Ldw)-Philippi (*Pegasus*). *Cepheus-Kephas-Petrus* in the lower meridian together with the *altar* stone. The first prophecy of the Passion (*scorpion* as a *sign of death*). *Peter as "Satan"* (*scorpion*).

Sagittarius: The transfiguration on the mountain. *The twins* as Moses and Elijah. *The disciples' inability to heal the epileptic boy* (*Antinous*).

III

Capricorn: The rank dispute of the disciples; "The first will be last." The "child" in *Gemini. Orion* as one-handed, one-footed, blind. The (culminating) *altar* as hellfire. Jesus and

the children (*twins*).

Aquarius: The rich youth (*Ingeniculus*). The word of the camel (*Heracles*) and the eye of the needle (*Triangle*). The fourth announcement of suffering (culmination of *Heracles*).

Pisces: The sons of Zebedee (*Cup,* Baptism). The blind man in Jericho (*Orion, Sagittarius*).

Aries: Jesus' entry into Jerusalem (greeted as *king*). Continuation of the two disciples because of the filling (small horse at the meridian). The donkey (*in Cancer*) as a mount.

Taurus: cleansing of the temple ("House of Taurus"). *Orion* chases away the doves (*Pleiades*). The "table" (of the Milky Way) overturned.

Gemini: Jesus sitting at table with Simon, the twin, and his anointing in Bethany: *Orion* as the anointed one, *Virgo* and the *cup* in the lower meridian. Sending of two disciples (*Pisces*) behind the man with the water jug (*Aquarius*). *The Passover meal.* Judas (*Sagittarius*) dips into the bowl (*northern crown*) together with the *serpent bearer* (Christ).

Cancer: Jesus' saying about the shepherd and the lost sheep (*Aries* in culmination, *Bootes,* the shepherd, in the lower meridian). Announcement of Peter's denial (the *northern fish of Peter* in the upper meridian; *Orion* as the cock).

Leo: culmination of *Sagittarius* (Judas). The sword of *Perseus,* the club of *Heracles,* all the hostile winter stars come here. The *twins* embrace each other in the meridian. *Orion* draws his sword against the *bull* at the demise of Leo.

Virgin with the scales: Jesus before the court of the Synedrium. The cheek strike (*Heracles* with the club rises).

Scorpio: The *death sentence* passed *on* Jesus. Peter (*eastern Pisces*) down in the courtyard. *Andromeda* as a serving maid. *The altar* as a brazier. *Cepheus.*

Sagittarius: Jesus before Pilate (*Sagittarius* or *Bootes*). The *twins* as good and evil representatives of the Messiahship. The heavenly crosses.

Capricorn: Bootes with the lance and *Heracles* in culmination. The *northern crown* (crown of thorns) culminates. *Bootes* as Simon of Cyrene. The Place of the Skull. The cup on the western horizon (Jesus drenched). *Orion* crucified with the two *twins* (criminals). Jesus as the *caller* (*Bootes*). The tearing of the (Milky Way) curtain. The women on the cross (*Pleiades* and *Hyades*). Joseph of Arimathea (*Taurus*). *Antares* (*altar*) as the tomb of Jesus. Antinous (Herdes-Michael) as the angel at the tomb.

b) IN MATTHEW

I

Capricorn: The birth of Jesus at midnight on the winter solstice (*Capricorn and Meridian*). Ascent of the *Virgin* (Beth-Lehem) with the Child, accompanied by *Bootes* (Joseph) and pursued by the *autumn serpent* (*Herod*). The lamb on the way to "Egypt".

Aquarius: The baptism of Jesus by John (Mark I). The heavenly serpents ("brood of vipers"). *Orion* as a double axe in the lower meridian on the root of the Milky Way tree. The *Great Bear* (altar) as a throwing shovel and fire.

Pisces: The temptation of Jesus. Calling of the two fishermen disciples (Mark I). *Aries*: The Sermon on the Mount (Sun in "Exaltation"). Jesus as king of the new

kingdom (Mark I and III). The *ram* as the gateway to heaven. The leper. The centurion of Capernaum (*Perseus* rises). The healing of Peter's mother-in-law (Mark I). The saying of the fox and the birds (in the Milky Way). A follower wants to bury his father first (the heavenly tomb = *Antares*). The sea storm miracle (at the fall of *Aries*).

Taurus: The healing of the paralytic (Mark I).

Gemini: The calling of the tax collector Matthew (*Orion*). The question of fasting. Bridegroom and bride (Mark I). The daughter of Jairus and the woman flowing with blood (*Andromeda* and *Virgo*). The two blind men.

Cancer: The sheep without a shepherd (*Aries* in culmination, *Bootes* in the lower *meridian*) (Mark III). The rich harvest and the small number of laborers (*Virgo* and *Bootes* in the lower meridian). Calling together, appointing and sending out the twelve disciples (Mark I).

Leo: The message of John (*Aquarius* in opposition). The "house of the king" (Mark I). Invitation to take up the gentle yoke [downfall of the *lyre* (the yoke)].

Virgo: The ear of corn (*Virgo with the ear of corn*). *Orion,* the man with the diminished hand, culminates.

Libra: The casting out of the demons by Beelzebul (emergence of the *autumn serpent*). The "house of the strong" (*the lion*) culminates. Speeches of judging and judgment (*judgment scales*) and of the good and bad fruits (autumn of the same). The "brood of vipers" (*autumn serpent* and *polar dragon*). The sign of Jonah (rise of the *whale* at the fall of the *scales*). The seven plague spirits (*Pleiades* at sunset). Jesus' mother (*the Virgin with the Dipper*). Jesus boards a ship (*Argo* culminating) and recites the parables of the sower (*Bootes*) and the weeds in the field (*Autumn*

equals).

Scorpio: The parable of the mustard seed (tree of the Milky Way). More detailed illustration of the parable of the weeds in the field (the *scorpion* as a representative of Satan, *the altar* as hellish fire or furnace, the heavenly field). The parable of the (Milky Way) net.

Sagittarius: Jesus in Nazareth and his inability to perform miracles (Mark I).

Capricorn: Dance of Herodias' daughter (*Andromeda* culminates).

Aquarius: Perseus with the *head of Medusa* in culmination. *Beheading of John* (Mark II).

Pisces: The miraculous feeding with five loaves and *two fish*. Jesus (*Orion*) walks on the water.

Aries: Jesus lands and heals the suffering (entry of the *Sun* into the vernal equinox (Mark I and II).

Taurus: The Tale of Washing Hands (*Aquarius*) (Mark II).

Gemini: The Canaanite Woman; Children and Little Dogs (Mark II).

Cancer: Jesus climbs the "mountain" of the ecliptic and *receives the homage of the masses* as *king*.

Leo:----------(Mark. II).

Virgo: The second miraculous feeding with seven loaves and some fish (Mark II).

Libra: Once again *the sign of Jonah* (sinking of the *whale*).

Scorpio: The Creed of Peter. *Cepheus* (Cephas) and Ato-stone (Petros) rise. *The scorpion as "Satan"* and "gate" of hell. *The altar as "hell". Cepheus* with the celestial key

(*Cassiopeia*). The binding and loosening (the band of the zodiacal fish in the lower meridian). *Cepheus* as the flaming one, apostle, prince", shepherd and "father" among the fixed constellations, to which the ship (*Argo*) and the cock (Swan) belong (Mark II).

Sagittarius: The transfiguration on the mountain and *the disciples' inability to heal the moonstruck man* (Mark II). The fairy tale of the stater (*dolphin*).

III

Capricorn: The disciples' dispute over rank. The word of the children (*Gemini*). The word of binding and loosing (the bond of *Pisces* culminates). The blessing of the children (Mark III).

Aquarius: The laborers in the vineyard (*Bootes* culminates). The mother of the sons of Zebedee (*Virgin* and *Twins*). The scarf-servant (*Heracles*). The word of the cup (*cup* goes down at the rising of *Aquarius*).

Pisces: The two blind men of Jericho.

Aries: The sending out of the disciples after the mount and *Jesus' entry* (*as king*) *into Jerusalem* on two donkeys (*Cancer* in the lower meridian) (Mark III).

Taurus: Cleansing of the temple (Mark III).

Gemini: The parable of the wicked vinedressers (*Bootes,* the vintner, in the downfall). The parable of the royal wedding (*twins* as *bridegroom and bride*) (Mark I).

Cancer: The Chair of Moses (*Cassiopeia* in culmination). The same as the key with which the Pharisees lock the sky.

Leo: The nullity of the oath at the altar (*altar* in the lower culmination). Cup (pitcher of *Aquarius* in the lower course), bowl (*northern crown* in the lower meridian). The Pharisees as "whitewashed tombs" (reference to the "tomb" in *Scorpio*). The image of the hen and the chicks (the *Pleiades* in culmination).

Virgo: Noah's Ark (*Argo*). The parable of the ten virgins. *Dare:* Separation of the good from the bad at the Last Judgement (separation of summer and winter).

Scorpio: Cepheus (Caiaphas) culminates. The anointing of Jesus in Bethany (*cup* in the upper meridian, *Orion* as the anointed one in the setting). Jesus' allusion to his burial (*Antares* in *Scorpio*). The Passover meal (*Virgin* (bread) and *cup* in culmination). Peter (Kephas-KÄs in u. Meridian) assures his faithfulness. Gethsemane (*cup* in culmination).

Sagittarius: Judas appears with swords. The *twins* embrace. *Orion* strikes the *bull* at the demise of *Sagittarius*. *Virgo* culminates with *Libra*: Judgment session of the Synedrium presided over by Caiaphas (*Cepheus*). Two witnesses (*twins*) appear against Jesus. Denial of Peter. *Peter's fish and Andromeda* in the lower meridian. The crowing cock (rising of the *bird* [swan]). The final Judas (*altar,* field, blood of the Milky Way etc.). Jesus before Pilate (*Bootes*). Pilate's wife (*virgin in* culmination). Pilate (*Sagittarius*) washes his hands in the Milky Way.

Capricorn: scourging, mockery and crucifixion of Jesus. The splitting of the rocks (the Milky Way) and the coming forth of souls from the tombs (the Milky Way rising from the *altar* as smoke).

c) IN JOHN

I

Capricorn: The *birth* (incarnation) of the Logos. "The light shines in the darkness" (Matth. I).

Aquarius: Jesus' baptism by John (Mark and Matthew **I).**

Pisces: Calling of the two fishermen disciples Andrew and Simon (Mark and Matthew I). Jesus meets Philip (*Pegasus*) from Bethsaida (fish house), the town of Andrew and Simon. Nathanael (*Perseus* in the Milky Way?).

Aries: Jesus as the *miracle worker* at the wedding in Cana (Mark and Matthew I and II). The six water jars (winter months) and the six wine jars (summer months).

Taurus: The cleansing of the temple: Jesus as a carter with the scourge (Mark. and Matth. III). Nicodemus (*Scorpio* rises at the evening setting of *Taurus*). The "birth of water and spirit" (passage of the *sun* through the Milky Way). The exaltation of the *serpent* (Milky Way). The Baptist (*Aquarius*) at Aenon (*Fomalhaut*).

Gemini: The question of fasting. Allusion to bridegroom and bride (Mark and Matth. I). Jesus grows, John loses weight.

Cancer: Jesus and the Samaritan woman (*Andromeda* in culmination) near Sychar ("drunk": *Orion*). Jacob at the well (*Fomalhaut*). Mount Garizim (*Cancer* as the "mountain" of the ecliptic) (Mark I).

Leo: The "royal" (*Regulus*) at Capernaum (Mark. and Matth. I). The healing of the sick man (*Aquarius*) at the Pool of Bethesda near the Sheep Gate in Jerusalem (*ram* as the door to heaven by the culminating bull).

Virgo: Jesus crosses the Sea of Galilee (*Argo*) and performs the miracle of the loaves and fishes (Mark II and Matthew II). The boy with the five barley loaves and two fish (*Antinous, Gemini*). The sea storm (*Argo* in battle with the Milky Way). Jesus (*Orion*) walks on the sea. Mention of the "bread of life" (*Virgin* as Beth-Lehem = house of bread). Mention of Judas as the "devil" (*Sagittarius* in the u. Meridian).

Libra: Jesus goes to Jerusalem for the Feast of Tabernacles (autumn equinox). The wavering of Jesus and the crowd (autumn equinox). He announces that he is going into the secret place (heavenly underworld) and promises the thirsty "rivers of living water" (*Fomalhaut* in the u. Meridian).

Scorpio: Appearance of *Nicodemus* (the oppressor of the people = death). The "walking in darkness". Jesus' thoughts of death and allusions to his downfall (Mark. and Matth. I, II and III). Attempts are made to stone him (rising of the X Oar stone).

Sagittarius: The healing of the man born blind through the "saliva" (of the Milky Way). The image of the sheepfold (*Aries* in the u. meridian) and the doorkeeper (*Sagittarius* as guardian of the underworld). Jesus as the "door" to the kingdom of heaven and the good shepherd (*carter* with *kid* or *Cepheus*). The hireling and the wolf (culmination of the *wolf* at the entrance of *Sagittarius*).

II

Capricorn: "And it was winter." The temple dedication in December. *The light shines in the darkness* without being detected. New attempt by the Jews to stone Jesus (X^r stone in culmination).

Aquarius: Resurrection of Lazarus (*Orion* as corpse and mummy in theu. meridian). (The A^ar stone in culmination). The heavenly tomb (*Aitfares* in *Scorpio*). *Ophiuchos,* the awakener of the dead Asclepius-Christ, culminates. Thomas "the twin" (above *Orion*). Jesus' stay in the desert and the Jews' going up for purification.

Pisces: The anointing of the feet in Bethany (*Pisces* as feet, *twins* in the u. Meridian with their feet in the water of the Milky Way); *Andromeda* (Martha) rises; *Virgin* (Mary) in the opposite position. Mary dries Jesus' feet with her hair (*hair of Berenice*). Mention of Judas (*Sagittarius* in the u. Meridian).

Aries: Jesus' entry (as king) into Jerusalem on a donkey (*Cancer* in the lower meridian) (Mark III and Matthew III). The "exaltation" of the Son of Man (to the spring cross) and the great separation at the Last Judgment. "Now" the ruler of this world is cast out (fall of the *autumn serpent* and the *polar dragon*).

Taurus: The *idea of purification* (*Aquarius*) (Mark II, Matthew II).

Gemini: The washing of the feet (*twins* with their feet in the water of the Milky Way) (Mark III). The disciple at the bosom of Jesus. The mention of Judas (*Sagittarius* in the downfall). The salutation "little child" (*twins* as heavenly children). "I am the way, the truth and the life (Milky Way). The speech about love. Bootes as a vinedresser (see addendum).

Cancer: Jesus' capture with torches, lamps and weapons (*Virgin, Bootes,* Sword of *Perseus*). The executioners fall to their knees (*Ingeniculus*). Peter (*Orion*) cuts off the ear of Malchus (*Moloch's bull*), while *Peter's fish* culminates. The

denial of Peter (*northern fish* in culmination at the doorkeeper *Andromeda*). Rise of the *altar* as a coal fire at the setting of *Cancer*. The trial before the Synedrium (*Virgo with the scales* in the u. meridian).

Leo: Jesus before Pilate and the people as "king" (Matth. I).

Virgin with the scales: Jesus' crucifixion in the autumnal equinox: Rise of the *autumn serpent,* descent of the *sun* into the underworld; the cross of the south rises; the *cross of the swan* in the u. meridian. Jesus' mother on the cross (*autumn cross* (Mark I). Jesus refers her to the disciple (*Bootes*). The other women at the cross (*Andromeda, hair of Berenice* (meggaddela) *Pleiades* in the setting). The vinegar vessel (*cup*).

Scorpio: Joseph of Arimathea (*Taurus* in decline) *and Nicodemus* (*Scorpio*) appear and care for the heavenly corpse (*Orion* in *decline*). The tomb of Jesus (*Antares in Scorpio*) (Mark III). The heavenly garden.

Sagittarius: Mary Magdalene at the tomb sees the stone rolled away (Mark III). (*Virgin* with *hair of Berenice* culminates, rising of the *altar stone*). Peter comes to the tomb (*northern fish* in the u. meridian) and sees the band (Milky Way in its lowest position around the horizon). The two angels (*twins*). Mary (*Virgin*) sees Jesus as a gardener (*Bootes*).

Capricorn: Winter mood: the disciples' fear of the Jews. Thomas "the twin" (rises in the evening and touches Jesus). Peter (*Orion*) throws himself into the lake and pulls up the overfilled net with all the fish (Milky Way arch at the setting of *Capricorn*).

AFTERWORD

To p. 2 DUPUIS: Über den Ursprung des Kultus, translated by G. Rhö, Stuttgart 1839.

To p. 46: The Pleiades and Hyades as water deities. It can be seen from this why the ancients used to depict their water deities with bull horns or in bull form, namely because these constellations belong to the zodiacal sign of Taurus.

To p. 82: The Virgin giving birth. Just opposite the Virgin is the image of Cassiopeia, who was conceived as a woman giving birth on a birthing chair or as the goddess of childbirth, Eileithyia, and who sinks when the latter rises. It remains to be seen whether the former conception gave rise to the latter or the latter to the former; in any case, the two reinforce or support each other.

During the printing of this work, "Das Rätsel der Edda und der arische Urglaube" (1921) by Otto Sigfrid Reuter came into my hands and provided a welcome addition and confirmation of my remarks. It shows in a surprising way the belief in the heavens and the stars of the Aryan primitive population on the basis of the Edda and, among other things, also uses the Nordic rock paintings from the second millennium BCE as proof that the starry sky actually plays a role in the oldest beliefs of the Germanic tribes. It is highly probable that the necklace of Freia in the zodiac and the world tree in the earth and celestial axis can be traced. Here, too, I can find no contradiction to my own view when I see the celestial archetype of the world tree in the Milky Way. The world axis may after all be the world tree, the celestial vault Valhalla and Freia the nocturnal sky in contrast to the daytime sky, does not exclude the possibility that the

more detailed determinations of these concepts are derived from the Milky Way and the fixed stars.

To p. 136: Siduri as a celestial bolt. In the Orphic hymn to Artemis-Eileithyia and others, she is celebrated as the heavenly closer; and Eileithyia is the constellation of Cassiopeia, whose setting coincides with the new birth of the sun in Capricorn.

To p. 235: The reference to the year 119 is of course not intended as a judgment on the time of composition of Matthew's Gospel as such. The story of Jesus' birth may have taken a certain form long before it was worked into the Gospel as a whole, as we have it today.

At the rising of the twins Bootes goes down and culminates in their downfall; hence the comparison of God with the husbandman and Jesus himself with the vine (15, 1 ff).

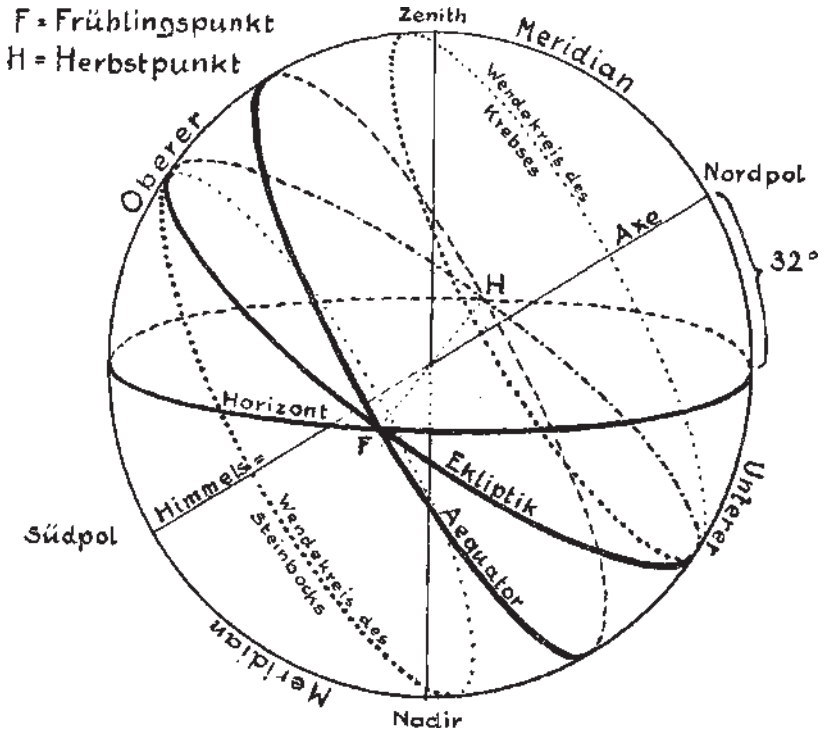
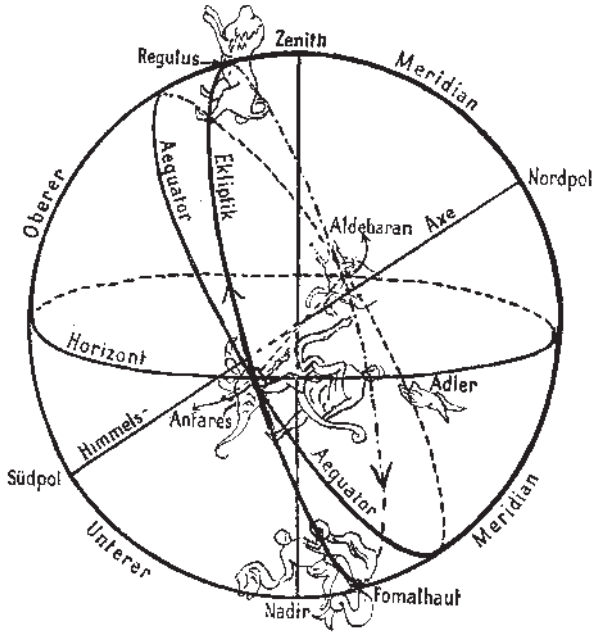


Fig. i To page 8



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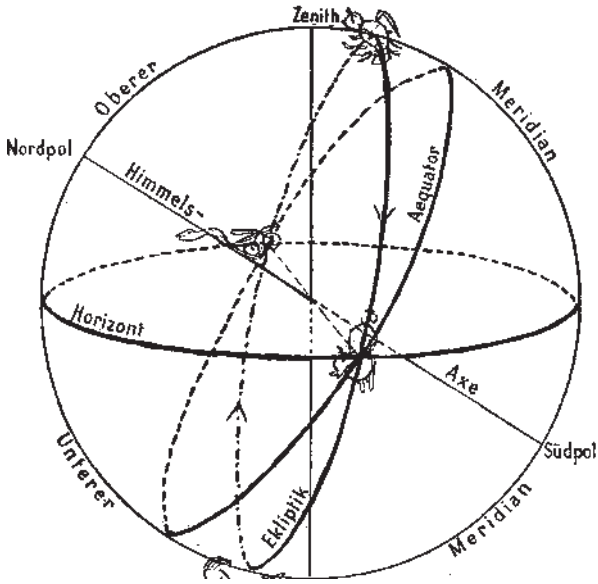

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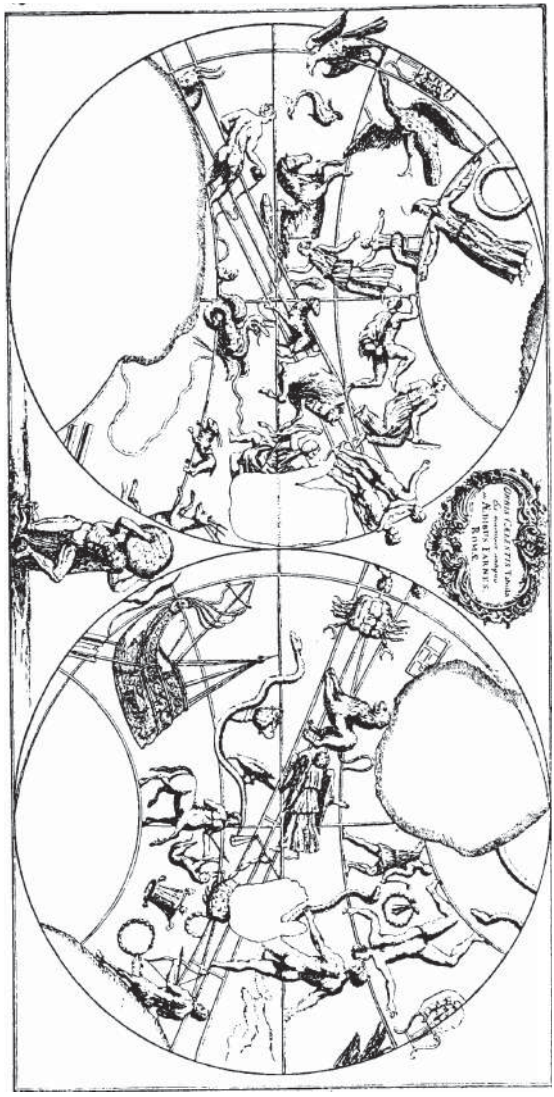
Fig. 8 Atlas Farnese. After Foulke's drawing (1739)



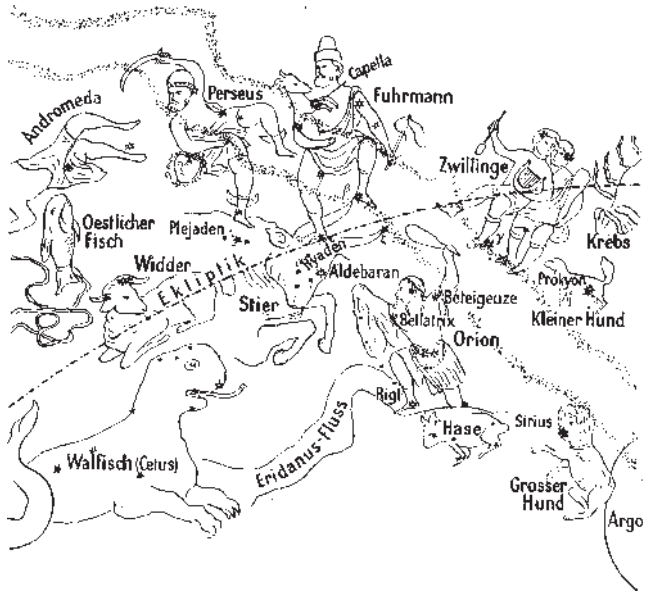


Fig. 10

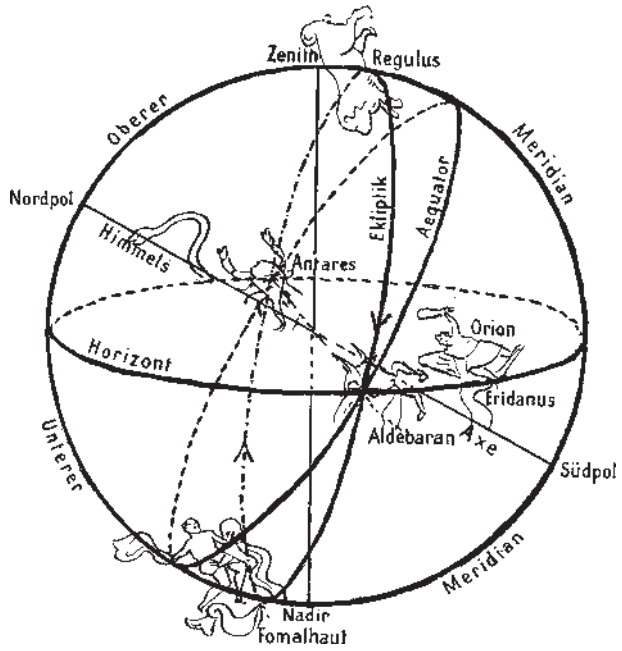


Fig. 11

To page 75

Fig. 12

To. Page 76

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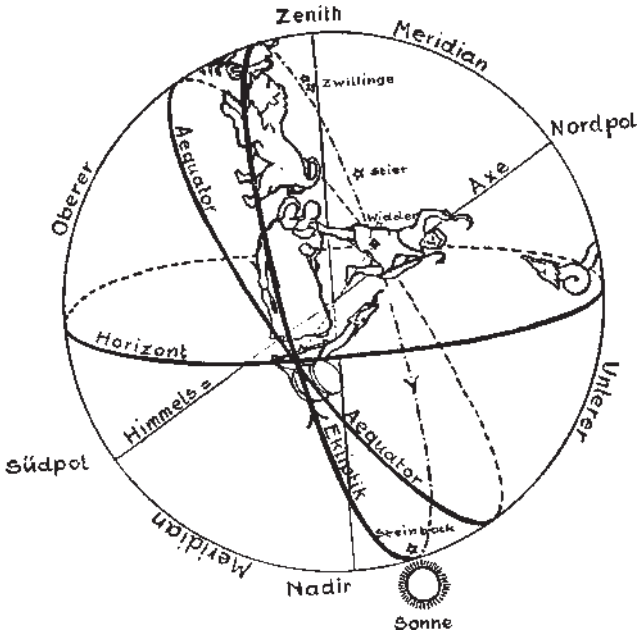

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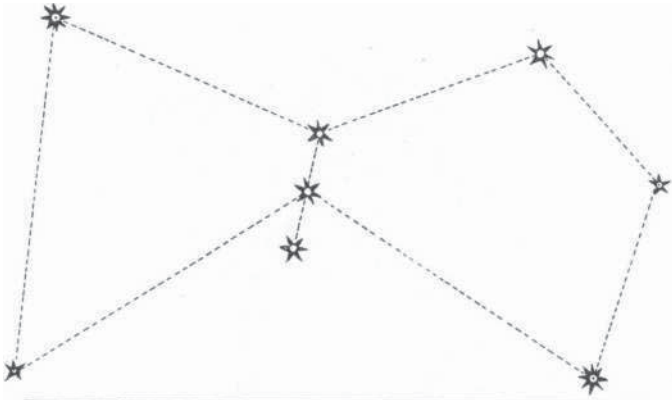


Abb. 14

Zu Seite 113

Abb. 15

Andromeda (Germanicus manuscript, Leiden) To page 130

Fig. 20

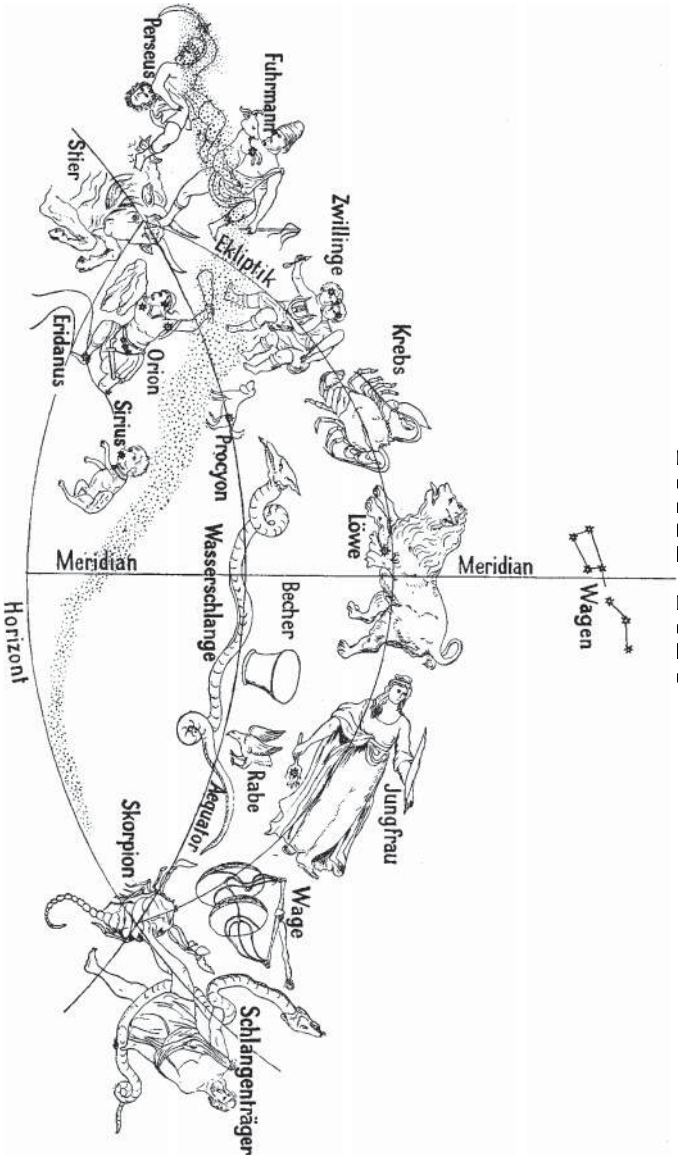
To page 179

Fig. 19

To page 178

Fig. 16

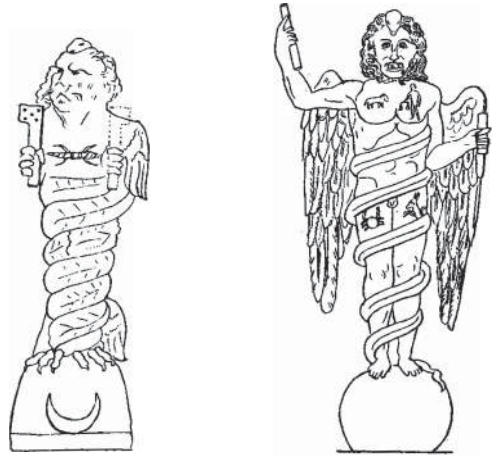
To page 167-169



To page 170

Fig. 18

To page 176



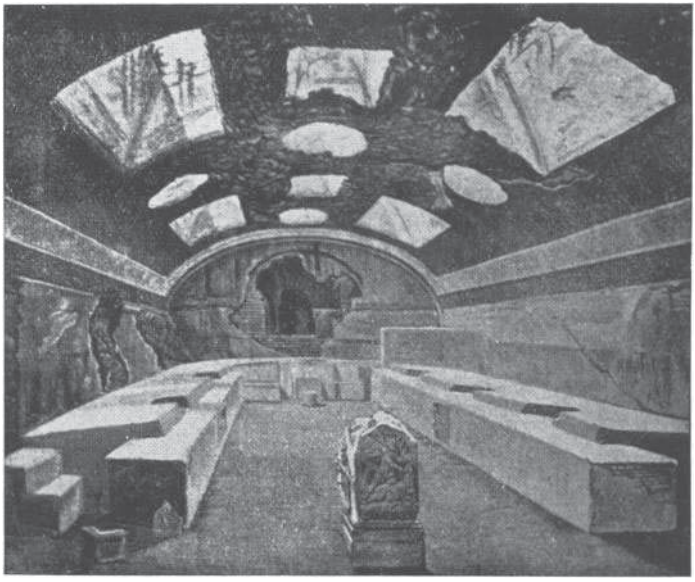


Fig. 21 To page 183

Round zodiac of Dendera To page 195 u. 198

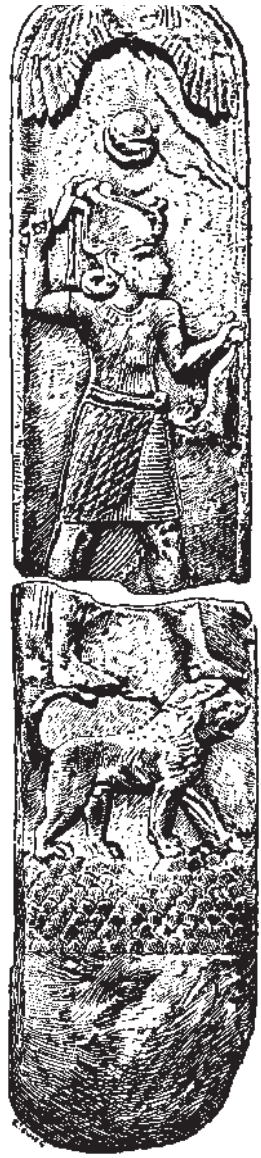
Fig. 22

Zu Seite 196

Babylonian sealing cylinder with the ear goddess (constellation of Virgo) and Naranisin, god of Agade

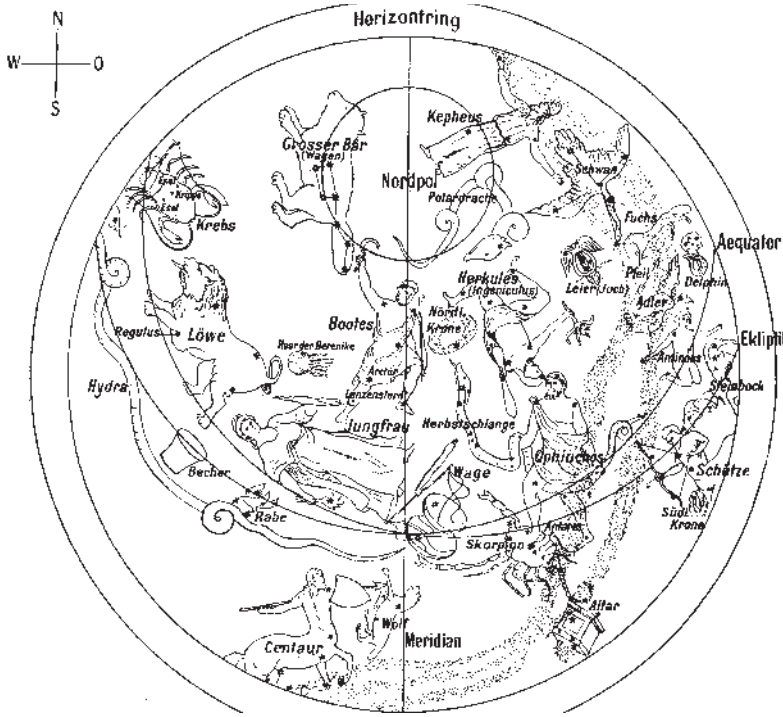
To page 197

Hittite-Babylonian sealing cylinders



Phoenician-Hittite Steele from Amrith

Fig. 24 To page 197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Lanzenträger
Hydra
Jungfrau
Herbstschlange
Ophiuchus
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Skorpion
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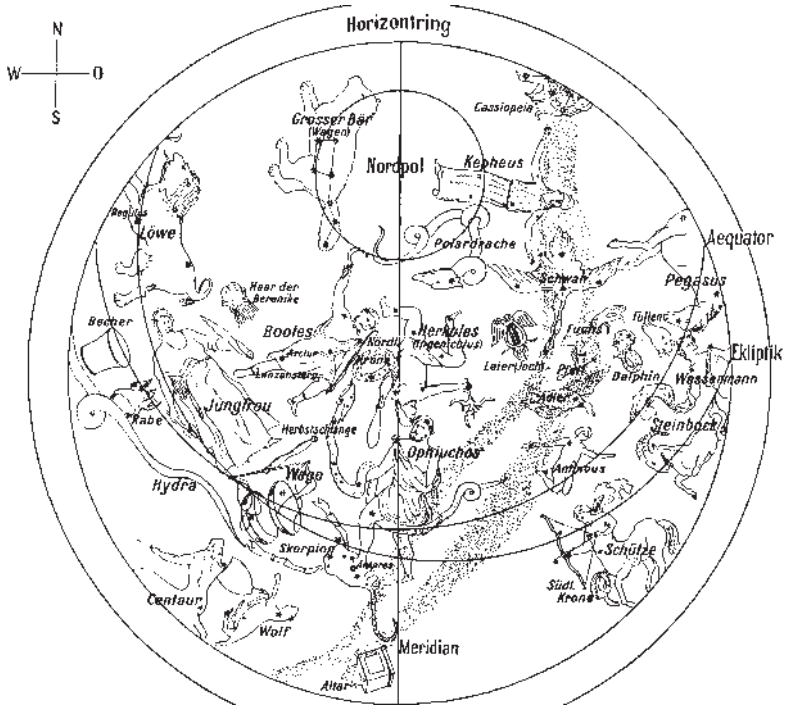
Altar
Wolf
Centaur
Meridian

Plate I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Fuchs
Füllen
Ekliptik
Leier
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Rabe
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Wolf
Meridian
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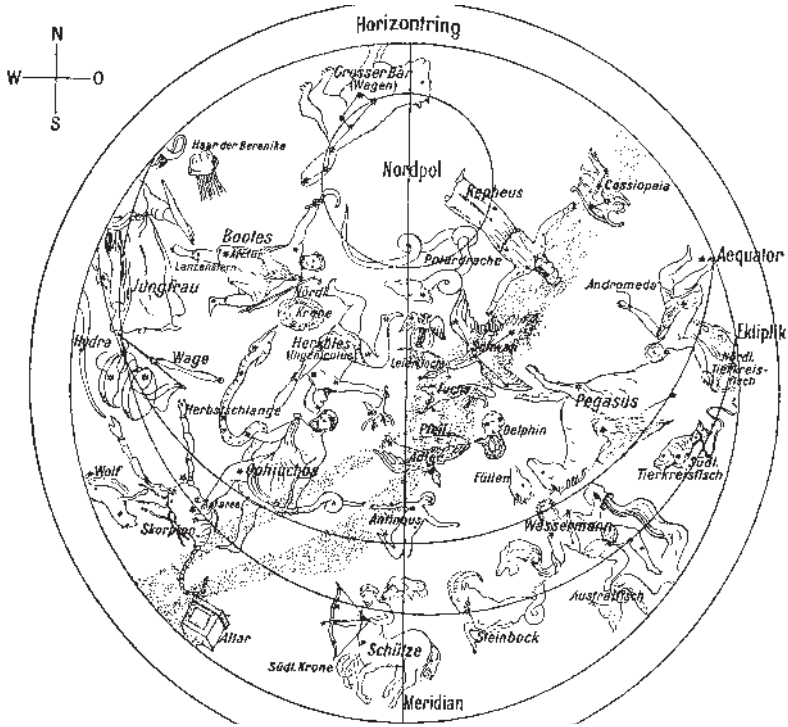
Plate II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Jungfrau
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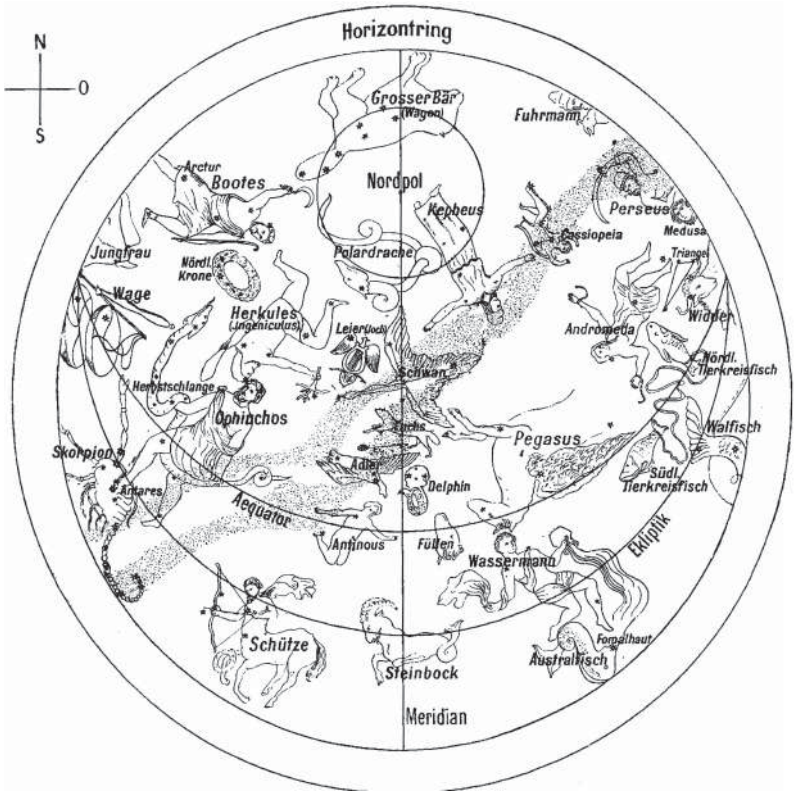
Plate III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Polardrache
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Leierfuchs
Andromeda
Widder
Nördl.
Tierkreisfisch
Schwan
Herbstschlange
Ophiuchos
Pegasus
Walfisch
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Tierkreisfisch
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Aequator
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Wassermann
Ekliptik
Schütze
Steinbock
Fomalhaut
Australfisch
Meridian

Plate IV

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Bootes
Grosser Bär
(Wagen)
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Perseus
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Herbstschlange
Herkules
(ungenau!)
Medusa
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Widder
Ophiuchus
Leier (Deich)
Andromeda
Pegasus
Delphin
Adler
Fische
Nördl.
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Wallfisch
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Wassermann
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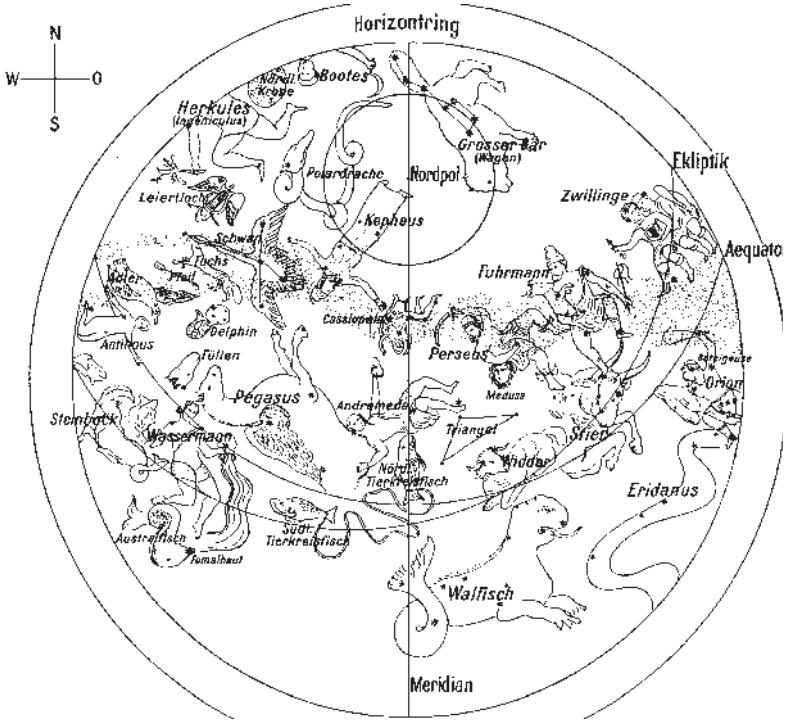
Australfisch
Meridian

Plate V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Zwillinge
Leiertier
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Schwan
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Aequator
Cassiopeia
Delphin
Antinous
Füllen
Perseus
Orion
Meduse
Pegasus
Andromeda
Steinbock
Wassermann
Dreieck
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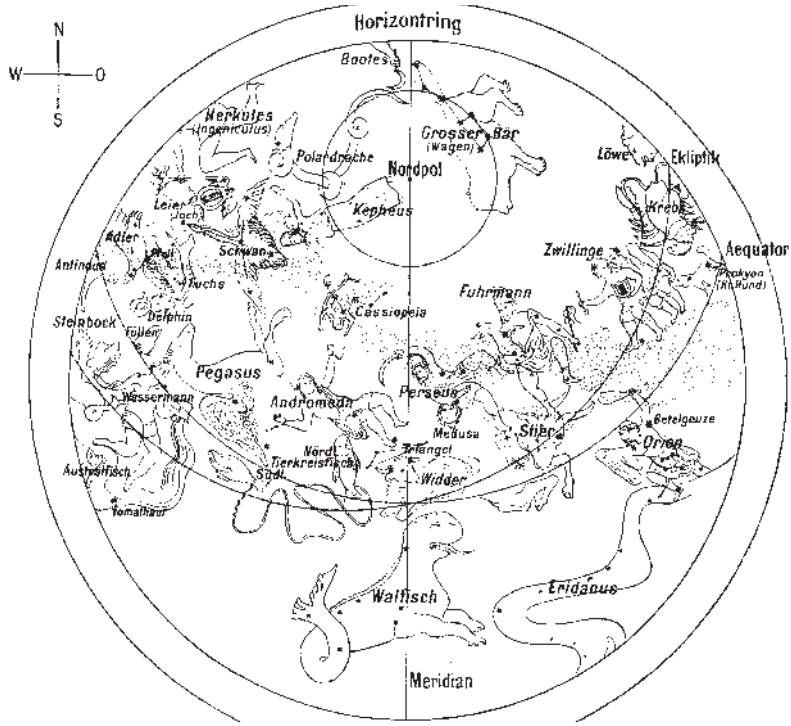
Südl. Tierkreisfisch
Australfisch
Fomalhaut
Wallfisch
Meridian

Plate VI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Horizontring
Bootes
Herkules
(Hercules)
Polardrache
Grosser Bär
(Wagen)
Nordpol
Löwe
Ekliptik
Kepheus
Krebs
Zwillinge
Aequator
Adler
Schwan
Fuhrmann
Cassiopeia
Delphin
Füllen
Steinbock
Pegasus
Wassermann
Andromeda
Perseus
Medusa
Stier
Orion
Betelgeuze
Widder
Südl. Fisch
Wallfisch
Eridanus
Meridian

Plate VII

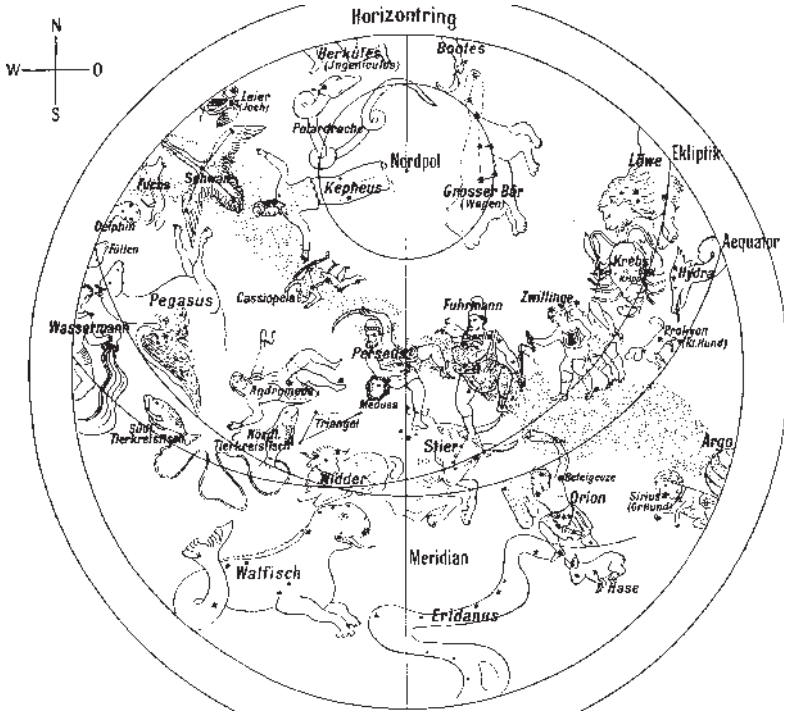
Horizontring
N
W
O
S
Herkules
Bootes
Nordpol
Kepheus
Grosser Bär
Löwe
Ekliptik
Aequator
Pegasus
Cassiopeia
Fuhrmann
Zwillinge
Wassermann
Perseus
Andromeda
Medusa
Triangel
Stier
Widder
Orion
Argo
Meridian
Walfisch
Eridanus
Hase

Plate VIII

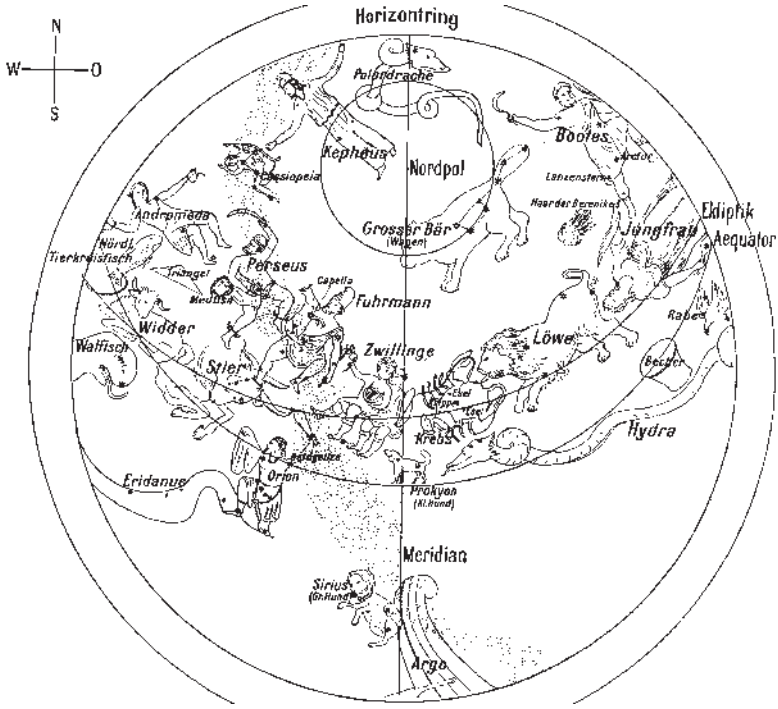
N
W
O
S
Horizontring
Polhöhe
Kepheus
Nordpol
Cassiopeia
Andromeda
Nördl. Fischkreis
Dreieck
Perseus
Medusa
Capella
Fuhrmann
Widder
Walfisch
Stier
Zwillinge
Plejaden
Eridanus
Orion
Rigel
Sirius
(Gr. Hund)
Meridian
Argo
Grosser Bär
(Wagen)
Boötes
Arktur
Haar der Berenike
Jungfrau
Ekliptik
Aequator
Löwe
Rabe
Becher
Hydra
Krebs
Prokyon
(Kl. Hund)

Plate IX

Horizontring
Herkules
(Ingeniculus)
Nordl. Krone
Kepheus
Andromeda
Cassiopeia
Nordpol
Bootes
Triangel
Medusa
Perseus
Grosser Bär
(Wagen)
Arctur
Wage
Lanzenträger
Widder
Haar der
Berenike
Fuhrmann
Jungfrau
Walfisch
Stier
Zwillinge
Krebs
Löwe
Rabe
Eridanus
Orion
Ekliptik
Becher
Hydra
Aequator
Sirius
(Gr. Hund)
Meridian
Argo

Plate X

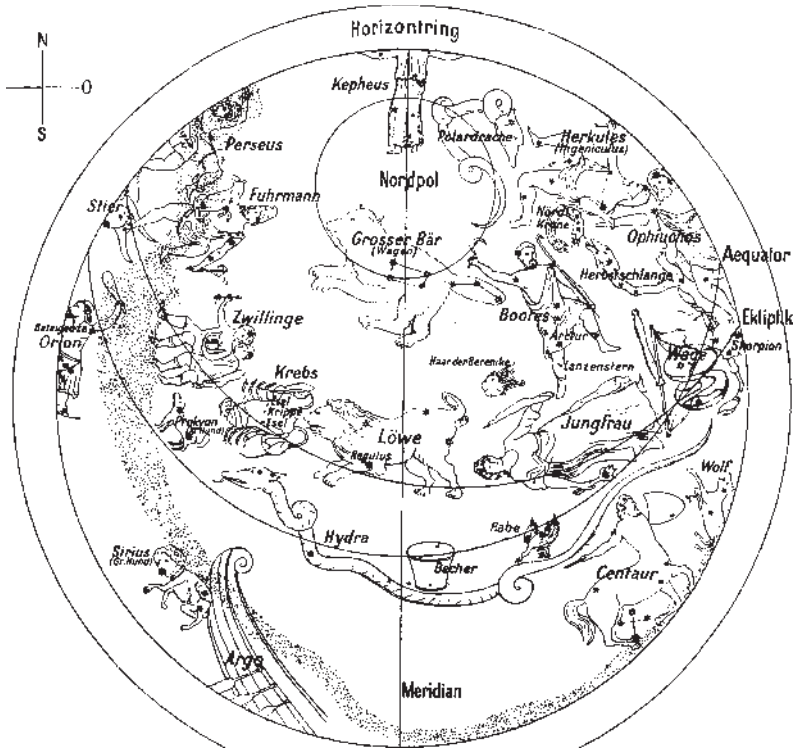
Horizontring
N
O
S
Kepheus
Perseus
Polardrache
Herkules
Nordpol
Fuhrmann
Stier
Grosser Bär
Aequator
Ophiuchus
Herbstschlange
Zwillinge
Bootes
Ekliptik
Orion
Krebs
Haar der Berenike
Jungfrau
Löwe
Wolf
Hydra
Rabe
Becher
Centaur
Argo
Meridian

Plate XI

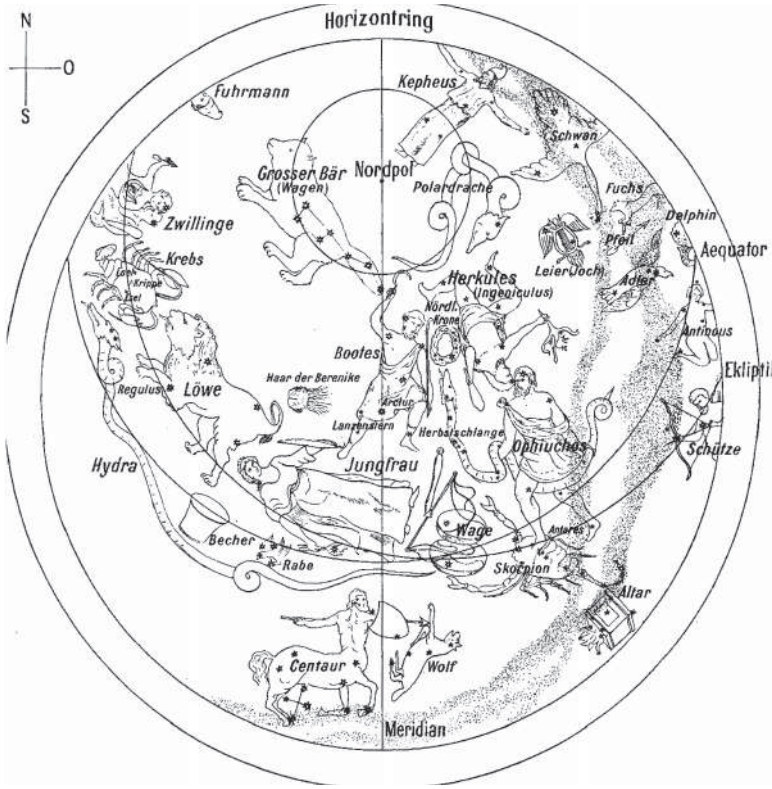
N
O
S
Horizontring
Fuhrmann
Kepheus
Schwan
Grossen Bär
(Wagen)
Nordpol
Polardrache
Fuchs
Delphin
Pfeil
Zwillinge
Krebs
Aequator
Herkules
(Ungeniculus)
Leier
Joch
Adler
Nördl.
Krone
Antinous
Bootes
Ekliptik
Haar der Berenike
Regulus
Löwe
Arctur
Lanzenträger
Herbalzschlange
Ophiuchus
Schütze
Hydra
Jungfrau
Wage
Antares
Becher
Rabe
Skorpion
Altar
Centaur
Wolf
Meridian

Plate XII